The cover features a rich red background with intricate black decorative elements. A wide, ornate border of repeating floral and scrollwork motifs surrounds the central text. Inside this border is a large, decorative frame with a scalloped top and bottom edge. The top and bottom of this frame are filled with elaborate, symmetrical scrollwork designs. The central text is contained within a smaller, rectangular frame with a dotted border.

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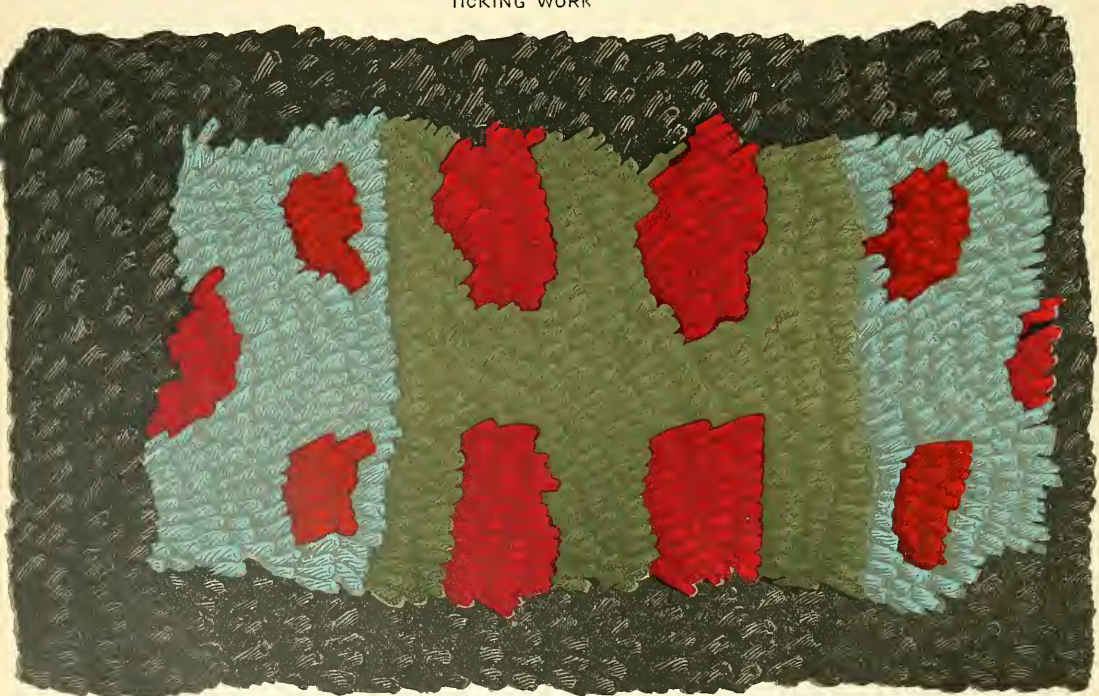


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TICKING WORK



RUG WORK OR SMYRNA KNITTING



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THE  
DICTIONARY OF NEEDLEWORK,

AN

ENCYCLOPÆDIA OF ARTISTIC, PLAIN, AND  
FANCY NEEDLEWORK,

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THE MATERIALS USED, THE MEANING OF TECHNICAL TERMS, AND, WHERE NECESSARY,  
TRACING THE ORIGIN AND HISTORY OF THE VARIOUS WORKS DESCRIBED.

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DIVISION IV.—KNI TO PAT.

SECOND EDITION.

LONDON:

A. W. COWAN, 30 AND 31, NEW BRIDGE STREET, LUDGATE CIRCUS.

LONDON: PRINTED BY A. BRADLEY, 170, STRAND.

M.B. 2948

Twenty-ninth row—Knit 3, \* Over, Take In, Over, Take In, Over, Knit 3 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 5, repeat from \* at the end, Knit 3 instead of 5. Thirty-first row—Knit 4, \* Over, Take In, Over, Take In, Knit 1, Knit 2 together, Over, Knit 2 together, Over, Knit 7, repeat from \* at the end, Knit 4 instead of 7. Thirty-third row—Knit 1, Knit 2 together, Knit 1, Over, Knit 1, Over, Take In, Over, Knit 3 together, Over, Knit 1, Over, Knit 2 together, Over, Knit 2, Knit 3 together, Knit 2, Over, Knit 1, Over, Take In,

3 together, Knit 1, Over, repeat from \* at the end, Knit 3. Forty-first row—Knit 4, \* Over, Knit 3 together, Over, Knit 3, Over, Take In with 3 stitches, Over, Knit 5, repeat from \* at the end, Knit 4 instead of 5. Forty-third row—Knit 1, Knit 2 together, Knit 1, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 1, Over, Take In, Over, Take In, Over, Knit 1, Knit 3 together, Knit 1, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 1, Over, Take In, Over, Take In, Over, Knit 1, Knit 2 together, Knit 1. Forty-fifth row—Knit 3 together, Over, Knit 2

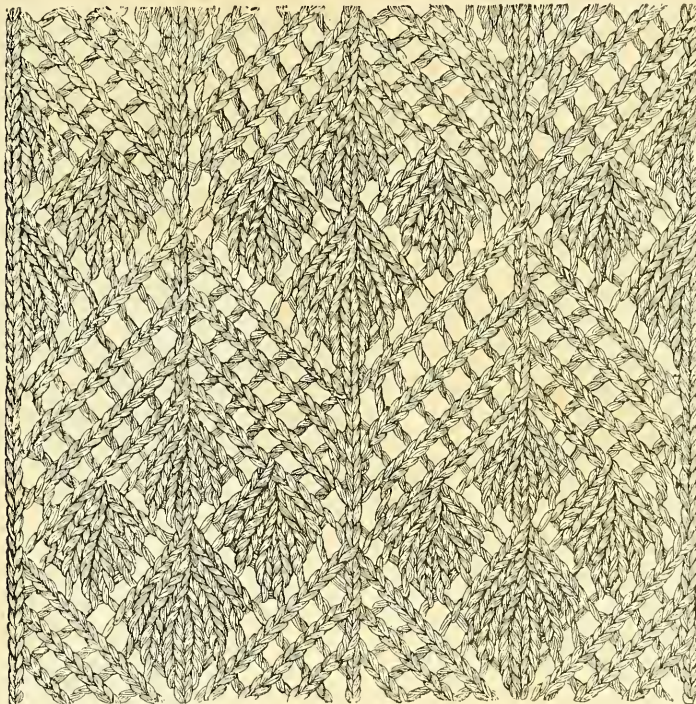


FIG. 533. KNITTING-FANCY (No. 2).

Over, Knit 3 together, Over, Knit 2 together, Over, Knit 1, Over, Knit 1, Knit 2 together, Knit 1. Thirty-fifth row—Knit 2 together, Knit 1, Over, Knit 3, Over, Take In, Knit 1, Take In, Over, Knit 3, Over, Knit 1, Knit 3 together, Knit 1, Over, Knit 3, Over, Take In, Knit 1, Knit 2 together, Over, Knit 3, Over, Knit 1, Knit 2 together. Thirty-seventh row—Knit 2 together, \* Over, Knit 5, Over, Knit 3 together, Over, Knit 5, Over, Knit 3 together, repeat from \* at the end, Knit 2 together instead of 3. Thirty-ninth row—\* Knit 3, Over, Knit 1, Knit 3 together, Knit 1, Over, Knit 3 together, Over, Knit 1, Knit

together, Over, Knit 2 together, Over, Knit 1, Over, Knit 1, Over, Take In, Over, Take In, Over, Knit 3 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 1, Over, Knit 1, Over, Knit 2 together, Over, Knit 3 together. Forty-seventh row—\* Knit 3 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 1, Over, Knit 1, Over, Knit 1, Over, Take In, Over, Take In, Over, Knit 5 together, Over, Knit 2 together, Over, repeat from \* at the end, Knit 3 together instead of 5. Forty-ninth row—\* Knit 1, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together,

Over, Knit 3, Over, Take In, Over, Take In, Over, Take In, repeat from \* at the end, Knit 1. Fifty-first row—like fifth row.

(3)—The pattern shown in Fig. 527 is suitable for open work Stocking Knitting when worked as Round Knitting, or for breadcloths, &c., when worked as Straight Knitting, with No. 20 needles, and fine cotton. The TAKE IN means Slip 1, Knit 1, and pass Slipped Stitch over the Knitted. For Straight Knitting: CAST ON any number of stitches that divide by 11, and 2 or 4 extra stitches for EDGE STITCHES; these latter are not mentioned in the directions. KNIT a row and PURL a row, and then commence the pattern. First row—\* Over, Knit 3, TAKE IN, Knit 2 together, Knit 3, Over, Knit 1, repeat from \*. Second row, and every alternate row, Purl. Third and fifth rows, the same as the first row. Seventh row—Knit 1, \* Over, Knit 2, Take In, Knit 2 together, Knit 2, Over, Knit 3, repeat from \* at the end of the row, Knit 2 instead of 3. Ninth row—Knit 2, \* Over, Knit 1, Take In, Knit 2 together, Knit 1, Over, Knit 5, repeat from \* at the end of the row, Knit 3 instead of 5. Eleventh row—Knit 3, \* Over, Take In, Knit 2 together, Over, Knit 7, repeat from \* at the

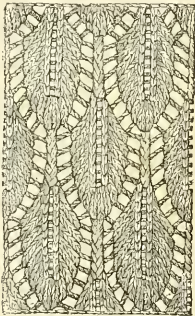


FIG. 527. KNITTING—FANCY (No. 3).

end of the row, Knit 4 instead of 7. Thirteenth row—Knit 4, Over, Take In, Over, Knit 3, Take In, repeat. Fifteenth row—Knit 2 together, Knit 3, Over, Knit 1, Over, Knit 3, Take In, repeat. Work seventeenth and nineteenth rows like the fifteenth row. Twenty-first row—Knit 2 together, Knit 2, Over, Knit 3, Over, Knit 2, Take In, repeat. Twenty-third row—Knit 2 together, Knit 1, Over, Knit 5, Over, Knit 1, Take In, repeat. Twenty-fifth row—Knit 2 together, Over, Knit 7, Over, Take In, repeat. Twenty-seventh row—Knit 1, \* Over, Knit 3, Take In, Knit 4, Over, Take In, repeat from \* after the last Over, Knit 1 instead of Take In. Commence again at the first row for the twenty-ninth row.

To Knit Round for stockings: CAST ON any number of stitches that divide into 11, and use four needles. KNIT the alternate rows instead of Purling them, and work the pattern as directed to the twenty-seventh row, there pass the first stitch without Knitting it to the right hand needle, and leave it there, Knitting

it at the end of the row in the Take In. Where Take Ins occur at the end of a needle, be careful to put both the stitches used on to one needle.

(4)—The pattern given in Fig. 528 is suitable either for the open work of stockings or for the tops of stockings, worked upon four needles, or for breadcloths, &c., when worked as Straight Knitting. It looks well either worked with fine or coarse cotton. To work for the tops of stockings: CAST ON any number of stitches that divide by 12, and PURL 3 rounds, and KNIT 1 round. In the directions the TAKE IN will mean SLIP 1, Knit 2 together, and pass the Slipped Stitch over the two Knitted together. First round—Knit 4, Take In, Knit 4, Over, Knit 1, Over, repeat. Second round—Knit 3, Take In, Knit 3, Over, Knit 3, Over, repeat. Third round—Knit 2, Take In, Knit 2, Over, Knit 5, Over, repeat. Fourth round—Knit 1, Take In, Knit 1, Over, Knit 7, Over, repeat. Fifth round—Take In, Over, Knit 9, Over, repeat. Sixth round—In commencing the pattern again, the Knit 1 with Over upon each side of it, comes on the first stitch of the round formed by the three stitches knitted together in the last round, and as that round also ends with an Over a second one cannot be made; the Over of the last round is

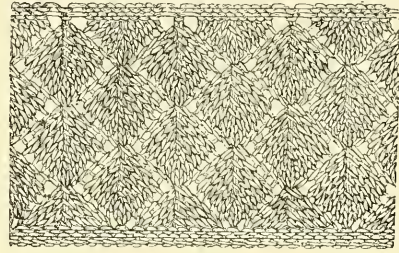


FIG. 528. KNITTING—FANCY (No. 4).

therefore put on to the right hand needle, then Knit 1, \* Over, Knit 4, Take In, Knit 4, Over, Knit 1, repeat from \*. Seventh round—Over, Knit 3, Over, Knit 3, Take In, Knit 3, repeat. Eighth round—Over, Knit 5, Over, Knit 2, Take In, Knit 2, repeat. Ninth round—Over, Knit 7, Over, Knit 1, Take In, Knit 1, repeat. Tenth round—Over, Knit 9, Over, Take In, repeat; commence again at the first round, which will now come right.

To work for Straight Knitting: CAST ON any number of stitches that divide into 10, and two extra as EDGE STITCHES; these latter are not included in the directions. First row—KNIT 3 together, Knit 2, \* Over, Knit 3, Over, Knit 2 together, Knit 2, repeat from \*. Second row and all even rows—PURL. Third row—Knit 2 together, Knit 1, \* Over, Knit 5, Over, Knit 1, Knit 3 together, Knit 1, repeat from \*. Fifth row—Knit 2 together, \* Over, Knit 7, Over, Knit 3 together, repeat from \*. Seventh row—Knit 2, \* Over, Knit 2, Knit 3 together, Knit 2, Over, Knit 3, repeat from \*. Ninth row—Knit 3, \* Over, Knit 1, Knit 3 together, Knit 1, Over, Knit 5, repeat from \*. Eleventh row—Knit 4, \* Over, Knit 3

together, Over, Knit 7, repeat from \*. Thirteenth row—Knit 2 together, Knit 2, \* Over, Knit 3, Over, Knit 2 together, Knit 2, repeat from \*. Fifteenth row—like third row.

(5).—The stitch shown in Fig. 529 is used as an ornamental edging for the tops of stockings, and is worked

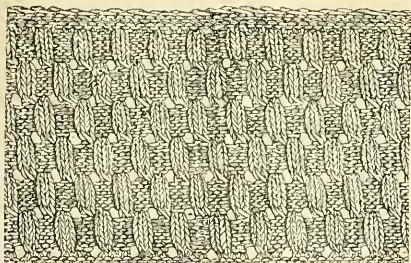


FIG. 529. KNITTING—FANCY (No. 5).

as follows: CAST ON any number of stitches that divide by four, and work the first six rows in Ribs with KNIT 2, PURL 2 stitches alternately. First round (which is the pattern row)—OVER, Knit 2 together, Knit 2, repeat to the end. Second round—Purl the Over of the last row and the stitch next it, Knit 2, repeat to the end. Third, fourth, fifth, and sixth rounds—Purl 2, Knit 2, and repeat. Seventh round—Knit 2, Over, Knit 2 together, repeat to the end. Eighth round—Knit 2, Purl the Over of the last row and the next stitch, repeat to the end. Ninth, tenth, eleventh, and twelfth rounds—Knit 2, Purl 2, and repeat. Thirteenth round—same as the first round, repeat all the rounds to the thirteenth until the depth is sufficient. This stitch is easily worked as a Straight Stitch by Purling the Knitted stitches in the back row and Knitting the purled.

(6).—The design given in Fig. 530 is particularly suitable for coarse Knitting where the work is not required

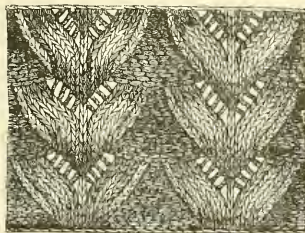


FIG. 530. KNITTING—FANCY (No. 6).

to be open. With coarse wool or cotton the branching parts of the pattern stand out with much effect. It also looks well worked with Strutt's cotton, No. 8, and No. 15 needles for counterpanes. To work: CAST ON for each pattern twenty stitches, and add one at each end for the

EDGE STITCH, and KNIT and SLIP these at each alternate row; they are not again referred to in the directions. First row—PURL 5, \* KNIT 2 together, Knit 3, Over, Knit 1, Over, Knit 3, Slip 1, Knit 1, pass Slipped Stitch over, Purl 9, repeat from \*, at the end of the row Purl 4 instead of 9. Second row—Knit 4, \* Purl 11, Knit 9, repeat from \*, Knit 5 instead of 9 at the end. Third row—Purl 4, \* Knit 2 together, Knit 3, Over, Knit 3, Over, Knit 3, Slip 1, Knit 1, pass Slipped Stitch over, Purl 7, repeat from \*, Purl 3 instead of 7 at the end. Fourth row—Knit 3, \* Purl 13, Knit 7, repeat from \*, Knit 4 instead of 7 at the end. Fifth row—Purl 3 \*, Knit 2 together, Knit 3, Over, Knit 5, Over, Knit 3, Slip 1, Knit 1, pass Slipped Stitch over, Purl 5, repeat from \*, Purl 2 instead of 5 at the end. Sixth row—Knit 2 \*, Purl 15, Knit 5, repeat from \*, Knit 3 instead of 5 at the end. Seventh row—Purl 2, \* Knit 2 together, Knit 3, Over, Knit 7, Over, Knit 3, Slip 1, Knit 1, pass Slipped Stitch over, Purl 3, repeat from \*, Purl 1 instead of 3 at the end. Eighth row—Knit 1, \* Purl 17, Knit 3, repeat from \*, Knit 2 instead of 3 at the end. Ninth row—Purl 1, \* Knit 2 together, Knit 3, Over, Knit 9, Over, Knit 3, Slip 1, Knit 1, pass Slipped Stitch over, Purl 1, repeat from \*, end with Slip 1, Knit 1, pass Slipped Stitch over. Tenth row—Purl 19 \*, Knit 1, repeat from \*. Commence again at the first row.

(7).—The pattern shown in Fig. 531 is more open when worked than it appears in the engraving, and it is very light and elegant, looking well when worked in coarse cotton for convrepieds, and in fine cotton for toilet covers and bread cloths. As much of the instructions consist of various TAKE INs, to avoid using unnecessary space in the directions the worker must understand them as follows: For TAKE IN: SLIP 1, KNIT 1, pass Slipped Stitch over Knitted and drop it. For REVERSED TAKE IN: Work 1, PURL, return it to left-hand needle, pass the

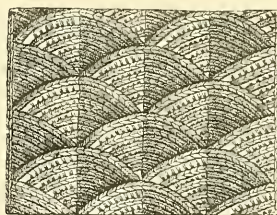


FIG. 531. KNITTING—FANCY (No. 7).

next stitch on that needle over it, drop it, and return the Purled Stitch to the right hand needle. To work: CAST ON any number of stitches that divide into 10, with an extra stitch at each end for EDGE STITCHES—these will not be referred to again—they are Knitted and Slipped at each alternate row. First row—\* OVER, TAKE IN, Knit 8, repeat from \*. Second row—\* Purl 7, Reverse TAKE IN, Over, Purl 1, repeat from \*. Third row—\* Over, Take In, Over, Take In, Knit 6, repeat from \*. Fourth row—\* Purl 5, Reversed Take In, Over, Reversed Take In, Over,

Purl 1, repeat from \*. Fifth row—\* Over, Take In, Over, Take in, Over, Take In, Knit 4, repeat from \*. Sixth row—\* Purl 3, Reversed Take In, Over, Reversed Take In, Over, Reversed Take In, Over, Purl 1, repeat from \*. Seventh row—\* Over, Take in, repeat from \* three times, then Knit 2, and repeat from beginning. Eighth row—Purl 1, \* Reverse Take In, Over, repeat from \* three times then Purl 1, and re-commence from the beginning of the row. Ninth row—\* Over, Take in, repeat from \*. Tenth row—Purl. Eleventh row—as first row.

(8).—The pattern shown in Fig. 532 is a useful and easy stitch, and is both light and durable. When worked with coarse wool or cotton it is suitable for couvrepieds and counterpanes, or with fine cotton and in Round Knitting, it is suitable for open work socks or stockings. When used for Round Knitting, one stitch is added to the directions as a Seam Stitch, and the return, or Purl rows, omitted. To work for Straight Knitting: CAST on any number of stitches that divide by 9, and a stitch at each edge for an EDGE STITCH. These Edge Stitches are not mentioned in the directions—they are Knitted and Slipped each alternate row. First

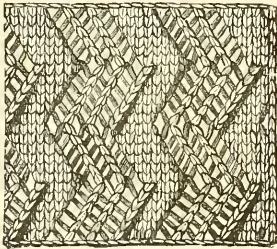


FIG. 532. KNITTING—FANCY (No. 8).

row—PURL. Second row—SLIP 1, KNIT 1, \* TAKE IN (or OVER, Slip 1, Knit 1, passed Slipped Stitch over, this Take In always includes an Over), Take In twice, Knit 3, repeat from \*, after the last repeat Take In twice. Third and all alternate rows—Purl. Fourth row—Slip 1, Knit 2, \* Take In 3 times, Knit 3, repeat from \*, after last repeat, Take In, Knit 1. Sixth row—Slip 1, Knit 3, \* Take In 3 times, Knit 3, repeat from \*, after last repeat, Take In, Eighth row—Slip 1, Knit 4, \* Take In 3 times, Knit 3, repeat from \*, after last repeat, Knit 1. Tenth row—Slip 1, Take In, Knit 3, \* Take In 3 times, Knit 3, repeat from \*. Twelfth row—Slip 1, Knit 1, Take In, Knit 3, \* Take In 3 times, Knit 3, repeat from \*, at the end, Knit 2 instead of Knit 3. Fourteenth row—Knit 2 together, Knit 3, \* Knit 2 together, Take In 3 times, Knit 3, repeat from \*, after last repeat, Knit 1. Sixteenth row—Slip 1, Knit 3, \* Knit 2 together, Take In 3 times, Knit 3, repeat from \*, at the last, Knit 5 instead of Knit 3. Eighteenth row—Slip 1, Knit 2, Knit 2 together, Take In 3 times, Knit 3, repeat from \*, after last repeat, Knit 2 together, Over, Knit 1. Twentieth row—Slip 1, Knit 1, \* Knit 2 together, Take In three times, Knit 3, repeat from \*, after

last repeat, Over, Knit 2. Twenty-second row—Slip 1, \* Knit 2 together, Take In 3 times, Knit 3, repeat from \*, after last repeat, Knit 2 together, Over, Knit 2 together, Over, Knit 1. Twenty-fourth row—Knit 2 together, Take In 3 times, Knit 3, repeat from beginning, after last repeat, Knit 2 together, Over, Knit 2 together, Over, Knit 2. Commence the pattern again.

(9).—The stitch illustrated in Fig. 533 is very suitable for counterpanes and couvrepieds, when worked with the ordinary sized needles and cottons, and will also be found effective in very fine knitting. To work: CAST on any number of stitches that divide into 12, adding a stitch at each end for an EDGE STITCH, which is always worked plain, and is not referred to again in the instructions. First row—\* PURL 1, thread back, SLIP 1, KNIT 1, pass Slipped Stitch over, Knit 3, OVER, Knit 1, Over, Knit 3, Knit 2 together, repeat from \*. Second row—\* Purl 11, Knit 1, repeat from \*. Third row to eighth row like the

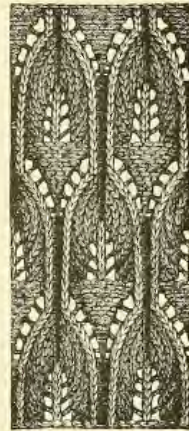


FIG. 533. KNITTING—FANCY (No. 9).

first and second rows. Ninth row—\* Purl 1, Over, Knit 3, Knit 2 together, Purl 1, thread back, Slip 1, Knit 1, pass Slipped Stitch over, Knit 3, Over, repeat from \*. Tenth row—\* Purl 5, Knit 1, repeat from \*. Eleventh row—\* Purl 2, Over, Knit 2, Slip 1, Knit 1, pass Slipped Stitch over, Purl 1, Knit 2 together, Knit 2, Over, Purl 1, repeat from \*. Twelfth row—Knit 1, Purl 4, Knit 1, Purl 4, Knit 2, repeat from \*. Thirteenth row—Purl 3, Over, Knit 1, Slip 1, Knit 1, pass Slipped Stitch over, Purl 1, Over, Knit 2 together, Knit 1, Over, Purl 2, repeat from \*. Fourteenth row—\* Knit 2, Purl 3, Knit 1, Purl 3, Knit 3, repeat from \*. Fifteenth row—\* Purl 4, Over, Slip 1, Knit 1, pass Slipped over, Purl 1, Knit 2 together, Over, Purl 3, repeat from \*. Sixteenth row—\* Knit 3, Purl 2, Knit 1, Purl 2, Knit 4, repeat from \*. Seventeenth row—\* Knit 1, Over, Knit 3, Knit 2 together, Purl 1, thread back, Slip 1, Knit 1, pass Slipped Stitch over, Knit 3, Over,

repeat from \*. Eighteenth row—\* Purl 5, Knit 1, Purl 6, repeat from \*. Nineteenth row to twenty-fourth as seventeenth and eighteenth. Twenty-fifth row—\* Purl 1, Knit 2 together, Knit 3, Over, Purl 1, Over, Knit 3, Slip 1, Knit 1, pass Slipped Stitch over, repeat from \*. Twenty-sixth row—\* Purl 5, Knit 1, repeat from \*. Twenty-seventh row—\* Purl 1, Knit 2 together, Knit 2, Over, Purl 3, Over, Knit 2, Slip 1, Knit 1, pass Slipped Stitch over, repeat from \*. Twenty-eighth row—\* Purl 4, Knit 3, Purl 4, Knit 1, repeat from \*. Twenty-ninth row—\* Purl 1, Knit 2 together, Knit 1, Over, Purl 5, Over, Knit 1, Slip 1, Knit 1, pass Slipped Stitch over, repeat from \*. Thirtieth row—\* Purl 3, Knit 5, Purl 3, Knit 1, repeat from \*. Thirty-first row—\* Purl 1, Knit 2 together, Over, Purl 7, Over, Slip 1, Knit 1, pass Slipped Stitch over, repeat from \*. Thirty-second row—\* Purl 2, Knit 7, Purl 2, Knit 1, repeat from \*. Commence to work from the first row.

(10).—The stitch shown in Fig. 534 is useful for toilet covers and breadcloths if Knitted with Strutt's cotton, needles No. 17 or 18, or with needles No. 20, and crochet cotton for pincushions. To work: CAST ON any number of stitches that will divide into 12, adding 6 stitches at the beginning, four to be used in the pattern and two for EDGE STITCHES, one upon each side of the

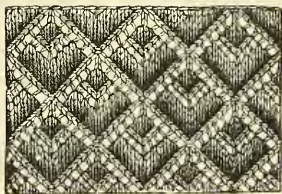


FIG. 534. KNITTING—FANCY (No. 10).

work. These last are Slipped and Knitted alternately, and are not again mentioned in the working. The stitches are not increased or decreased, and every row takes the same number. First row and every alternate row, PURL. Second row—KNIT 4, \* Knit 2 together, OVER, Knit 1, Over, TAKE IN (which means, SLIP the first stitch, Knit the second, pass the Slipped Stitch over the Knitted), Knit 7, repeat from \*. Fourth row—Knit 3, \* Knit 2 together, Over, Knit 3, Over, Take In, Knit 5, repeat from \* at the end, Knit 6 instead of 5. Sixth row—Knit 2, \* Knit 2 together, Over, Knit 5, Over, Take In, Knit 3, repeat from \* at the end of the row, Knit 2 together, Over, after the last, Knit 3. Eighth Row—\* Knit 1, Knit 2 together, Over, Knit 1, Over, Take In, Knit 1, Knit 2 together, Over, Knit 1, Over, Take In, Knit 1, repeat from \* at the end of the row, Knit 2 together, Over, Knit 1 after the last, Knit 1. Tenth row—Knit 2 together, \* Over, Knit 3, Over, Slip 1, Knit 2 together, pass Slipped Stitch over, Over, Knit 3, Over, Slip 1, Knit 2 together, pass Slipped Stitch over, repeat from \* at the end of the row, Over, Knit 2 after the last Take In. Twelfth row—\* Knit 1, Over, Take In, Knit 7, Knit 2 together, Over, repeat

from \* at the end, Knit 1, Over, Take In, Knit 1 after the last Over. Fourteenth row—Knit 2, \* Over, Take In, Knit 5, Knit 2 together, Over, Knit 3, repeat from \* at the end, Over, Take In after the last, Knit 3. Sixteenth row—Knit 3, \* Over, Take In, Knit 3, Knit 2 together, Over, Knit 5, repeat from \* at the end of the row, Over, Take In, using an Edge Stitch in the Take In. Eighteenth row—Knit 4, \* Over, Take In, Knit 1, Knit 2 together, Over, Knit 1, Over, Take In, Knit 1, Knit 2 together, Over, Knit 1, repeat from \*. Twentieth row—Knit 5, \* Over, Slip 1, Knit 2 together, pass Slipped Stitch over, Over, Knit 3, Over, Slip 1, Knit 2 together, pass Slipped Stitch over, Over, Knit 3, repeat from \* at the end of the row, Knit 2 instead of 3. Twenty-second row—commence again at the second row.

(11).—The stitch given in Fig. 535 is much reduced in the illustration, and when worked is somewhat thicker, but it is useful for Round Knitting, and as the bars cross each other and form raised lines above the rest of the Knitting, the effect is good. To work: CAST ON with the ordinary sized Knitting cotton any number of stitches that divide into 13. First round—\* KNIT 3, PURL 7, Knit

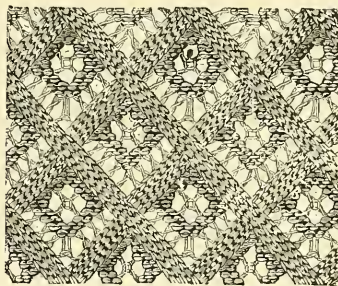


FIG. 535. KNITTING—FANCY (No. 11).

3, OVER, repeat from \*. Second round—\* Knit 3, Purl 7, Knit 3, Purl 1, repeat from \*. Third round—Knit 2, Knit 2 together reversed, Purl 6, Knit 3, Over, Purl 1, Over, repeat. Fourth round—Knit 3, Purl 6, Knit 3, Purl 3, repeat. Fifth round—Knit 2, Knit 2 together from the back, Purl 4, Knit 2 together, Knit 2, Over, Purl 3, Over, repeat. Sixth round—Knit 3, Purl 4, Knit 3, Purl 5, repeat. Seventh round—Knit 2, Knit 2 together from the back, Purl 2, Knit 2 together, Knit 2, Over, Purl 5, Over, repeat. Eighth round—Knit 3, Purl 2, Knit 3, Purl 7, repeat. Ninth round—Knit 2, Knit 2 together from the back, Knit 2 together, Knit 2, Over, Purl 1, Purl 2 together, Over, Purl 1, Over, Purl 2 together, Purl 1, Over, repeat. Tenth round—Put the first three stitches on a separate needle and keep it to the front, Knit 3 rather loosely, then Knit the 3 from the separate needle (these six stitches make the crossing), Purl 9, repeat. Eleventh round—Pass the first stitch of each needle on to the needle before it, Knit 2, Over, Knit 2, Knit 2 together from the back, Purl 3, Over, Purl 2 together, Purl 2, Knit 2

together, repeat. Twelfth round—Take off the last stitch of the eleventh round, and use it without Knitting it as the first of the twelfth round, Knit 3, Purl 1, Knit 3, Purl 7, repeat, passing the last stitch upon each needle to the next needle. Thirteenth round—Knit 3, Over, Purl 1, Knit 2, Knit 2 together from the back, Purl 6, repeat. Fourteenth round—Knit 3, Purl 3, Knit 3, Purl 6, repeat. Fifteenth round—Lift the first stitch from the left hand needle on to the right needle, keeping the thread behind it, and leave it there. Do this with all the needles, Knit 2, Over, Purl 3, Over, Knit 2, Knit 2 together from the back, Purl 4, knit 2 together, repeat. Sixteenth round—Take off the last stitch of the fifteenth round as in the twelfth round, Knit 3, Purl 5, Knit 3, Purl 4. Seventeenth round—Pass the first stitch to the right hand needle as in the fifteenth round, Knit 2, Over, Purl 5, Over, Knit 2, Knit 2 together from the back, purl 2, knit 2 together, repeat. Eighteenth round—pass the first stitch of each needle as in the twelfth round, Knit 3, Purl 7, Knit 3, Purl 2, repeat. Nineteenth round—Pass the first stitch to the right hand needle as in the fifteenth round, Knit 2, Over, Purl 1, Purl 2 together, Over, Purl 1, Over, Purl 2 together, Purl 1, Over, Knit 2, Knit 2 together from the back, Knit 2 together, repeat. Twentieth round—Slip the last stitch off the right hand needle on to the left hand, then place upon a separate needle the next 3 stitches, and work as in the tenth round. Re-commence the pattern at the eleventh round.

(12).—The pattern shown in Fig. 536 forms a series of raised scallops or leaves, and requires to be worked with very fine cotton and No. 20 needles, as, when worked with coarse needles and cotton, the dropped Overs are too large for beauty. The Purlled side of the pattern is the most raised, but either side can be used as the right side of the work. To work: CAST ON any number of stitches that

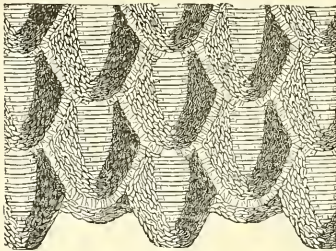


FIG. 536. KNITTING—FANCY (No. 12).

divide into 20, and four more for two EDGE STITCHES upon each side. PURL and KNIT the Edge Stitches every other row: they are not mentioned in the directions for Knitting. The Take In here means Slip 1, Knit 1, pass Slipped Stitch over the Take In reversed, Purl 1, return it to the left hand needle, pass the next stitch on that needle over it, drop it and return the Purlled stitch to the right hand needle. First row—Purl. Second row—OVER, \* TAKE IN, Knit 8, Over, Knit 8, Knit 2 together, Over,

repeat from \*. Third row—Over, drop the Over of the last row (in future explanations the word "drop" will indicate this movement), \* Purl 2 together, Purl 7, Over, then upon the over of the last row Purl 1 and Knit 1, Over, Purl 7, Take In reversed, Over, drop, repeat from \*. Fourth row—Over, drop, \* Take In, Knit 6, Over, Knit 4, Over, Knit 6, Knit 2 together, Over, drop, repeat from \*. Fifth row—Over, drop, \* Purl 2 together, Purl 5, Over, Purl 6, Over, Purl 5, Take In reversed, Over, drop, repeat from \*. Sixth row—Over, drop, \* Take In, Knit 4, Over, Knit 8, Over, Knit 4, Knit 2 together, Over, drop, repeat from \*. Seventh row—Over, drop, \* Purl 2 together, Purl 3, Over, Purl 10, Over, Purl 3, Take In reversed, Over, drop, repeat from \*. Eighth row—Over, drop, \* Take In, Knit 2, Over, Knit 12, Over, Knit 2, Knit 2 together, Over, drop, repeat from \*. Ninth row—Over, drop, \* Purl 2 together, Purl 1, Over, Purl 14, Over, Purl 1, Take In reversed, Over, drop, repeat from \*. Tenth row—Over, drop, \* Take In, Knit 8, Over, Knit 8, Knit 2 together, Over, drop, repeat from \*. Eleventh row—Purl the over of the last row, Over, \* Purl 7, Take In reversed, Over, drop, Purl 2 together, Purl 7, Purl and Knit the Over of the last row, Over, repeat from \* after the last, Purl 7, Over; only Purl the Over of the last row. Twelfth row—Knit 2, Over, \* Knit 6, Knit 2 together, Over, drop, Take In, Knit 6, Over, Knit 4, Over, repeat from \*, end with Knit 2 instead of Knit 4. Thirteenth row—Purl 3, Over, \* Purl 5, Take In reversed, Over, drop, Purl 2 together, Purl 5, Over, Purl 6, Over, repeat from \* after the last Purl 5, work Over, Purl 3. Fourteenth row—Knit 4, Over, \* Knit 4, Knit 2 together, Over, drop, Take In, Knit 4, Over, Knit 8, Over, repeat from \* after the last Knit 4, work over, Knit 4. Fifteenth row—Purl 5, Over, \* Purl 3, Take In reversed, Over, drop, Purl 2 together, Purl 3, Over, Purl 10, Over, repeat from \* after last purl 3, work Over, purl 5. Sixteenth row—knit 6, Over, \* Knit 2, Knit 2 together, Over, drop, Take In, Knit 2, Over, Knit 12, Over, repeat from \* after the last Knit 2, Over, work, Knit 6. Seventeenth row—Purl 7, Over, \* Purl 1, Take In reversed, Over, drop, Purl 2 together, Purl 1, Over, Purl 14, Over, repeat from \* after the last Purl 1, work Over, Purl 7. Eighteenth row—Knit 8, \* Knit 2 together, Over, drop, Take In, Knit 16, repeat from \* after the last Take In, work, Knit 8. Nineteenth row—Over, \* Purl 2 together, Purl 7, Over, Purl and Knit the Over of the last row, Over, Purl 7, Take In reversed, Over, repeat from \*. For the twentieth row commence again at the fourth row.

(13).—Fig. 537 is a light pattern, either used for Knitting square shawls, for open work socks, or for other open knitting. To work for a shawl: CAST ON 242 stitches, use bone needles (No. 6), and Shetland wool. To work for socks: Calculate nine stitches for the making of each diamond. For open work straight knitting: Cast On nine stitches for each pattern and add a stitch at each end for an EDGE STITCH. To work: First row—Cast On number of stitches and KNIT a row. Second row—Knit 2, SLIP 1, \* OVER, Slip 1, Knit 2 together, draw the Slipped Stitch over the last, Over, Knit 3, repeat from \* to the end of the row, Knit the last 2. Third row—Knit 2, Purl to the end



of the row, where Knit 2. Fourth row—Knit 2, Slip 1,



FIG. 537. KNITTING—FANCY (No. 13.)

Knit 3, \* Over, Slip 1, Knit 2 together, draw the Slipped

eighteen of which are required for the middle and twenty for the stripes at the side. In repeating the pattern, repeat the middle and then the strip, in order that the latter should not be of double width. The TAKE IN in the directions stands for SLIP 1, KNIT 1, pass the Slipped Stitch over. In every round the Knitting that is required for the middle pattern is enclosed within a cross, thus, X. First round—Knit 2 together from the back, OVER Knit 1, Take In, Over, Knit 1, Take In, Over, Knit 2, X Over, PURL 7, Purl 2 together, Purl 2 together, Purl 7, Over, X Knit 2 together, Over, Knit 1, Take In, Over, Knit 1, Take In, Over, Knit 2. Second round—Knit 1 from the back, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, X Knit 1, Over, Knit 6, Knit 2 together, Over, Knit 2 together,

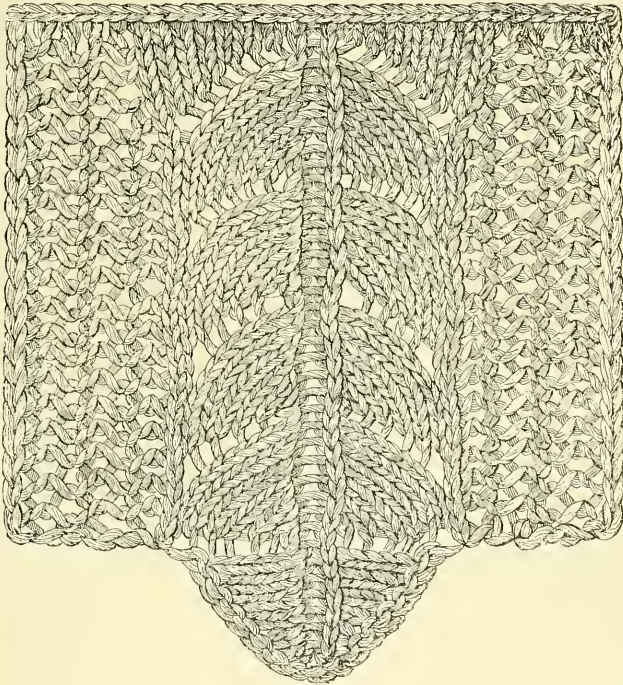


FIG. 538. KNITTING—FANCY (No. 10).

Stitch over the last, Over, Knit 3, repeat from \* to the end of the row, Knit the last 2. Fifth row—Knit 2, Purl to the end of the row, where Knit 2. Sixth row—as the second row, repeat from the second row until the length is sufficient. When working the top of a sock, leave out the two edge stitches.

(14).—The pattern shown in Fig. 538 is worked as Round Knitting, and is repeated until the right width is obtained. For the pattern, CAST ON thirty-eight stitches,

Knit 6, Over, Knit 1, X Knit 2, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together. Third round—Knit 2 together from the back, Over, Knit 1, Take In, Over, Knit 1, Take In, Over, Knit 2, X Knit 2, Over, Knit 5, Knit 2 together, Over, let the Over of last row drop, Knit 2 together, Knit 5, Over, Knit 2, X Knit 2 together from the back, Over, Knit 1, Take In, Over, Knit 1, Take In, Over, Knit 2. Fourth round—Knit 1 from the back, Knit 1, Over, Knit 2 together,

Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, X Knit 3, Over, Knit 4, Knit 2 together, Over, and let Over of last row drop, Knit 2 together, Knit 4, Over, Knit 3, X Knit 2, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together. Fifth round—like the first round to the X, then Knit 4, Over, Knit 3, Knit 2 together, Over, let drop the Over of last round, Knit 2 together, Knit 3, Over, Knit 4, work the end like the end of the first row. Sixth round—like the second round to the X, and for the middle Knit 5, Over, Knit 2, Knit 2 together, Over, let drop the Over of the last round, Knit 2 together, Knit 2, Over, Knit 5, X work the end like the end of the second round. Seventh round—like the first round to the X, then Knit 6, Over, Knit 1, Knit 2 together, Over, let drop the Over of the last round, Knit 2 together, Knit 1, Over, Knit 6, X end like the end of the first round. Eighth round—like the second round to the X, then Over, Knit 7, Knit 2 together, Over, let drop the Over of the last round, Knit 2 together, Knit 7, Over, X end like the second round. Ninth round—work the first and second part like the first round, the middle part like the middle of the second row. Tenth round—work the first and end part like the second round, the middle part like the middle of the third round. Eleventh round—first and end like the first part of the first round, and the middle part like the middle part of the fourth round. Repeat from the first round.

*Gusset or Mitre.*—See *Mitre*.

*Honeycomb Pattern.*—CAST ON any number of stitches that divide by six. First row—KNIT. Second row—PURL. Third row—Knit. Fourth row—Knit 4 and Slip 2 to the end of the row. Fifth row—Purl the Knit stitches of last row, but slip the stitches slipped in fourth row. Sixth row—like fourth row. Seventh row—like fifth. Eighth and ninth rows—like sixth and seventh. Tenth row—Purl every stitch. Eleventh row—Knit. Twelfth row—Purl. This completes one Honeycomb. Commence the next by Purling a row, Slipping the fifth and sixth stitches, taking

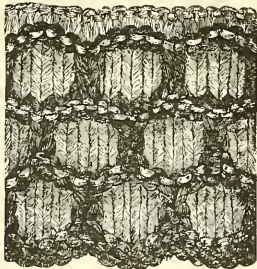


FIG. 539. HONEYCOMB STITCH—FANCY.

care that these two stitches come in the centre of the previous pattern. Continue alternately Knitting and Purling a row, Slipping 2 stitches until six rows are worked, then for the seventh row Knit all the stitches, and for the eighth Purl all the stitches.

*Honeycomb Fancy Pattern (1).*—The stitch shown

in Fig. 539 is used for working muffatees in with coloured wools; two colours are necessary, half an ounce of the lightest and eight skeins of the darkest, and four needles, No. 12. To work: CAST ON with darkest wool 56 stitches, put 20 on one needle, and 18 each on the other two needles, and PURL 3 rounds. Pick up the light wool, and commence the first pattern round. KNIT 6, SLIP 2, keeping the wool behind them and repeat. Work to the seventh round the same as the first round. Seventh round—Knit all the stitches with the dark wool, including those slipped in the previous rounds. Eighth and ninth rounds—Purl with the dark wool. Tenth round—the same as the first round, except that the Slipped Stitches must be the centre ones of the six Knit before. Work the next five rounds as the tenth round, and then repeat the seventh, eighth, and ninth rounds. Twentieth round—work exactly as the first round. Sixty rounds will complete the muffatee; end with one Knit and three Purl rounds.

(2).—The pattern shown in Fig. 540 is another variety of Honeycomb, and is arranged for a couvrepied or baby's counterpane. The directions are given for a square, but they can be increased. To work: Two shades of four-thread fleecy wool and two bone needles, No. 4, are required. CAST ON, with the darkest wool, 29 stitches, and KNIT three rows. First pattern row—Take the lightest wool and Knit 7, SLIP 2, and repeat, at the end Knit 2 instead of 7. Second row—PURL 2, \* Slip 2, these are the same stitches that were slipped before, Purl 7, repeat from \*. Third and fifth rows—like the first. Fourth and sixth rows—like the second. Seventh row—take the darkest wool, Knit the whole row, including Slipped Stitches. Eighth and tenth rows—like the seventh. Ninth row—Purl. Eleventh row—with the light wool, Knit 2, \* Slip 2, Knit 7, repeat from \*. Twelfth row—\* Purl 7, Slip 2, repeat from \*, at the end Purl 2 instead of 7. Thirteenth and fifteenth rows—like the eleventh. Fourteenth and sixteenth rows—like the twelfth. Seventeenth row—Knit with dark wool. Eighteenth and twentieth rows—Knit. Nineteenth row—Purl. Twentieth—commence at the first row.

*Huckaback Pattern.*—CAST ON an uneven number of stitches, and KNIT and PURL alternately. Commence each row with a Knit Stitch.

*Rib.*—For a straight rib CAST ON any number of stitches that may be required. First row—KNIT. Second row—PURL. Third and fourth rows—Knit. Fifth row—Purl; Knit two rows and Purl one to the end.

To Rib sideways, Cast on any number of stitches that divide into four. First row—OVER, KNIT 2 together, PURL 2, repeat. Second row—Knit 2, Over, Purl 2 together, repeat.

*Slip Pattern.*—A pretty and easy close pattern, forming a raised knot, can be worked with coarse needle and fleecy wool for couvrepieds, or with fine No. 17 needles and Strutt's cotton for close knitting. To work: CAST ON an uneven number of stitches and KNIT a row. First row—Knit 1, \* bring the wool to the front of the work, take off the next stitch as if about to PURL, but slip it on to right hand needle, pass the wool back, Knit 1, repeat from \*, end with Knit 1. Second row—Purl 2, \* pass the wool back,

Slip the next stitch, pass the wool to the front, Purl 1, repeat from \*, finish the row with a Slipped Stitch. Repeat the first and second rows.

*Spider Pattern.*—CAST ON any number of stitches that divide by six. First row—OVER, SLIP 1, KNIT 2 together, pass Slipped Stitch over, Over, Knit 3. Second row—Knit. Third row—Over, Knit 2 together, Over, Knit 2 together, Knit 2. Fourth row—Knit. Fifth row—Over, Knit 3, Over, Slip 1, Knit 2 together, pass Slip Stitch over. Sixth row—Knit. Seventh row—like the first row.

*Another Way.*—CAST ON any number of Stitches that divide into four, PURL 3 stitches together, then KNIT 1, Purl 1, Knit 1, all in one stitch. Second row—

last two stitches, which Knit. Fifth row—Slip 1, Knit 1, \* Purl 3 together on the fourth stitch, Knit 1, Purl 1, Knit 1, and repeat from \*. Sixth row—Like fourth. Repeat from the third row.

**KNITTED ARTICLES.**—Knitting is used for a great variety of purposes, and the patterns previously given can be turned to many uses. The following articles, however, require distinct directions for working, and are described in detail as follows:

*Bed Rest.*—Use Strutt's No. 4 Knitting cotton, and pins No. 8. CAST ON thirty stitches, KNIT seventy rows, then INCREASE in the seventh stitch of every row until there are 110 stitches, Knit 160 rows, and DECREASE at

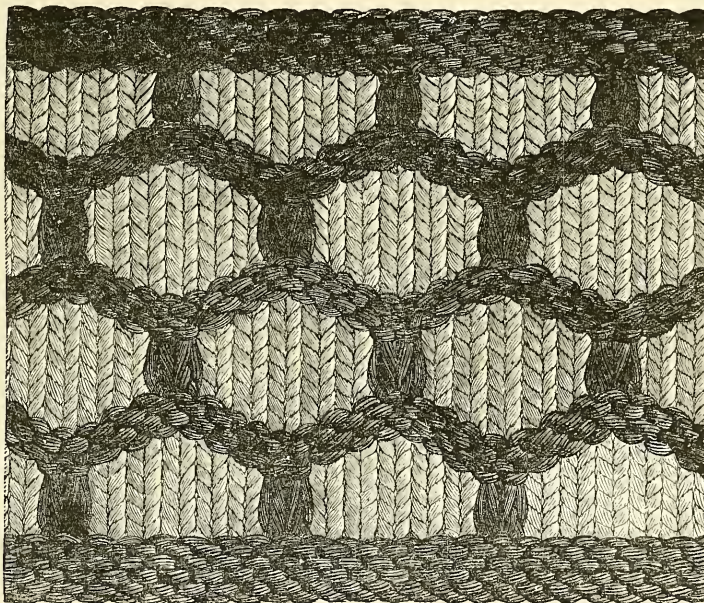


FIG. 540. HONEYCOMB STITCH—FANCY.

Purl. Third row—Knit 1, Purl 1, Knit 1, all in one stitch, Purl 3 together. Fourth row—Purl. Fifth row—as the first.

*Spotted Knitting.*—A pretty open stitch, with a raised solid knob as pattern, and useful for comforters and shawls. Should be worked with bone needles (No. 10) and fleecy wool. To work: CAST ON any number of stitches divisible by four, and two over as EDGE STITCHES (these Edge Stitches are not again mentioned); KNIT two rows. Third row—SLIP 1, Knit 1, \* make three loops of the next Stitch by Knit 1, PURL 1, and Knit 1, all on the third stitch, Purl 3 together, repeat from \* at the end, Knit 2. Fourth row—Slip 1, Knit 1, Purl the remainder, except the

the seventh stitch to thirty stitches, Knit seventy rows, and CAST OFF. Place the round or increased part over the patient's shoulder, and sew strong loops, 6 inches long, to each end of the strip of knitting, and tie to the bottom of the bed with unbleached tape.

*Braces.*—These should be worked with twisted crochet silk, in long skeins, and with No. 14 needles. Two and a half ounces to three ounces of silk are required for a pair of braces. The Knitting should be loose, as the stitch is troublesome to work tight. To work as shown in Fig. 541, on next page: CAST ON twenty-one stitches. First row—SLIP one, bring the thread to the front of the work, and take the second stitch off as if about to PURL, thread back, \* insert the point of the needle from

the back between the third and fourth stitches and put it into the fourth stitch, draw this out to the side behind and beyond the third stitch and **KNIT** it, then **Knit** the third stitch and **Slip** both stitches off the left hand needle, repeat from \* to the end of the row, **Knit** the last stitch. Second row—**Slip** the first and second stitch and then bring the thread to the front of the work, \* **Purl** the fourth stitch, and then **Purl** the third and **Slip** both off the needle, repeat from \* to the end, **Knit** last stitch; repeat these two rows to the end of the brace. A button-hole requires to be made in the brace after the first twelve rows, thus: Divide the stitches and begin on the right side of the work, **Knit** eleven stitches according to the first row, turn and work back like the directions for the second row, and continue **Knitting** backwards and forwards in this way for twelve rows. Leave the silk hanging, take up another piece, and work up the other half of the stitches. To make these equal with the ones on the other side, **Knit** the first from the back and do not drop it, bring the thread to the front of the work and take the first off on to the right hand needle, then work the other

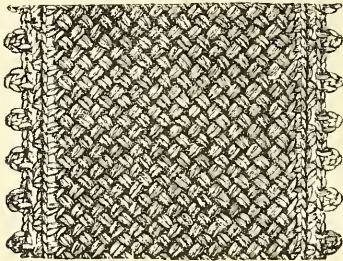


FIG. 541. KNITTING—BRACES.

stitches in the usual way, **Knitting** the last plain. Work twelve rows to correspond with the other half of the button-hole, then **Slip** all the stitches on to the first needle and **Knit** the whole way across with the silk left at the outside edge of the first made side. To take in the extra stitch when the first stitch of the second made side is reached, insert the needle between the second and third stitches instead of the first and second, and bring out the third stitch beyond the others, **Knit** it, and then **Knit** the first and second stitches together. Fasten off securely the silk used for the second half of buttonhole. Crochet the edge of the braces, when the **Knitting** is finished, as follows: Begin at the buttonhole end, raise a loop in the three following **EDGE STITCHES**, keep them on the crochet hook, then take the thread through them all at once, and work four **CHAIN** and make a **PICOT** on the first **Chain**, \* pass over an **Edge Stitch**, raise a loop in the second, so that three loops are on the hook; pass the thread through all three, work four **Chain**, and make a **Picot** on the first, repeat from \*, and work all round the edge of the brace. Work the narrow straps in plain **Knitting**, **Cast** on twelve stitches; make buttonholes as before described, and line the work when finished with white sarcenet.

*Clouds.*—These are **Knitted** either in Shetland or Pyrenean wool, with two shades of colour, and with No. 4 wooden pins. **CAST** ON 244 stitches very loosely, and commence with the darkest shade, thus: \* **KNIT** 1, **OVER**, **Knit** 2 together, repeat from \* to end of row, making a **Knit** stitch the last. Repeat for fifty rows, then fasten the light colour wool on, and work fifty rows with that. Three strips of each colour, of 300 rows, are sufficient for an ordinary length **Cloud**. **CAST** OFF very loosely, draw the ends together, and finish with a tassel. To make a thicker cloud, **Knit** every stitch. To make a **Cloud** with raised ridges, **Knit** one row with thick wool and one with fine wool alternately. **Knit** every stitch.

*Coral.*—**Knitting** to imitate coral is worked with fine scarlet silk or woollen braid, and with needles No. 17. It is used to ornament babies' sleeves. To work: **CAST** ON four stitches, **SLIP** the first and **KNIT** the other three; repeat to the end of the work.

*Edging (1).*—The edging illustrated in Fig. 542 is suitable for any of the purposes for which a **Knitted Edging**

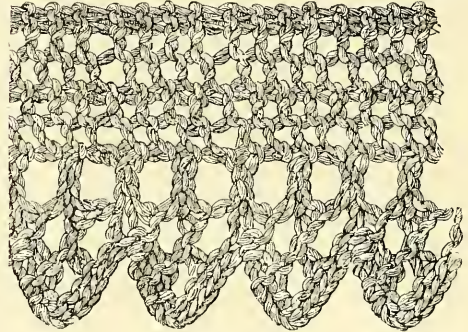


FIG. 542. EDGING (No. 1).

is required, as it looks well when worked either with the finest cotton and needles, for toilet covers and counterpanes, or with coarser materials, for toilet covers and counterpanes. To work: **CAST** ON eighteen stitches. First row—**SLIP** 1, **KNIT** 1, \* **OVER**, **PURL** 2 together, repeat from \* 3 times, then **Knit** 10. Second row—**Knit** 2, **Over** twice, **Knit** 2 together, **Over** twice, **Knit** 2 together, **Over** 4 times, **Knit** 2 together, **Knit** 2 together, **Knit** 2 together, \* **Over**, **Knit** 2 together, repeat from \* 3 times. Third row—**Slip** 1, **Knit** 1, \* **Over**, **Purl** 2 together, repeat from \* 3 times, **Knit** 1, **Knit** and **Purl**, **Knit** and **Purl** the **Over** of last row, \* **Knit** 1, **Knit** and **Purl** the **Over** of last row, repeat from \*, at the end **Knit** 2. Fourth row—**Knit** 13, **Knit** 2 together, \* **Over**, **Knit** 2 together, repeat from \* 3 times. Fifth row—**Slip** 1, **Knit** 1, \* **Over**, **Purl** 2 together, repeat from \* three times, **Knit** 12. Sixth row—**Knit** 2, **CAST** OFF 5 stitches, **Over** twice, **Knit** 2 together, **Over** 4 times, **Knit** 2 together, **Knit** 2 together, **Knit** 1, \* **over**, **Knit** 2 together, repeat from \* 3 times. Seventh row—**Slip** 1, **Knit** 1, \* **Over**, **Purl** 2 together, repeat from \* 3 times, **Knit** 1, **Knit** and **Purl**, **Knit** and **Purl** the **Over** of last row, **Knit** 1, **Knit** and **Purl**

the Over of last row, Knit 2. Eighth row—Knit 12, \* Over, Knit 2 together, repeat from \* 3 times. Ninth row—like the first row.

(2).—This edging, when worked with very fine crochet cotton, is suitable for pincushions or Doyley edgings and other fine work, and with coarser cotton for ordinary edgings. CAST ON 13 stitches. First row—OVER, KNIT 2 together, Knit 1, Over, Knit 7, Over, Knit 2 together, Knit 1. Second row—SLIP 1, Knit 2, Over, Knit 2 together, Knit the rest, but PURL the last stitch. Third row—Over, Knit 2 together, Knit 1, Over, Knit 2

together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Knit 4, Over, Knit 2 together, Knit 1. Fifteenth row—Over, Knit 2 together, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Knit 5, Over, Knit 2 together, Knit 1. Seventeenth row—Over, Knit 2 together, Knit 2 together, Over, Knit 2 together, Knit 6, Over, Knit 2 together, Knit 1. Nineteenth row—Over, Knit 2 together, Knit 7, Over, Knit 2 together, Knit 1. Twenty-first row—repeat from first row.

(3).—To work Fig. 543, a pattern useful as an edging to counterpanes and antimacassars. CAST ON 23 stitches.

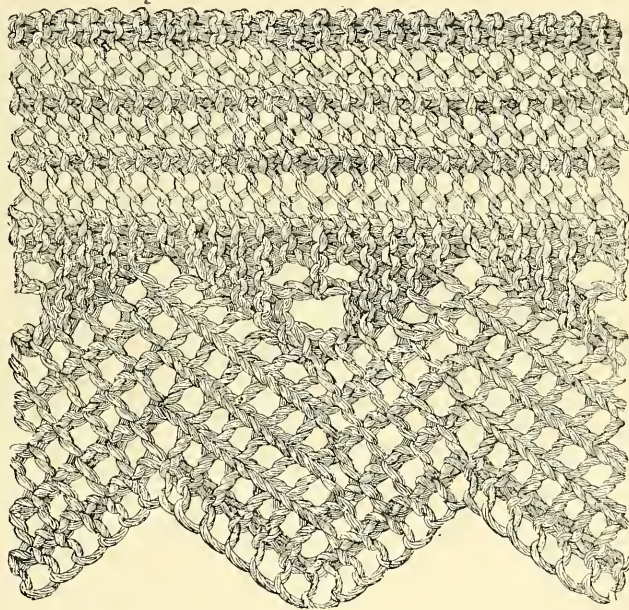


FIG. 543. KNITTING EDGING (No. 3).

together, Over, Knit 6, Over, Knit 2 together, Knit 1. Fourth row and all even rows like the second. Fifth row—Over, Knit 2 together, Knit 1, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 5, Over, Knit 2 together, Knit 1. Seventh row—Over, Knit 2 together, Knit 1, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 4, Over, Knit 2 together, Knit 1. Ninth row—Over, Knit 2 together, Knit 1, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Over, Knit 3, Over, Knit 2 together, Knit 1. Eleventh row—over, Knit 2 together, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Knit 3, Over, Knit 2 together, Knit 1. Thirteenth row—Over, Knit 2 together, Knit 2

First row—thread OVER twice, PURL 2 together, Over, KNIT 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Purl 4, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 2; twenty-four stitches will be on the needle at the end of the first row. Second row—SLIP 1, Knit 3, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Purl 2 together, Purl 12. Third row—thread Over twice, Purl 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Purl 5, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 2; there will be twenty-five stitches on the needle at the end of this row. Fourth row—Slp 1, Knit 3, Over, Knit 2 together, Knit 1,

Over, Knit 2 together, Knit 1, Over, Purl 2 together, Purl 13. Fifth row—thread Over twice, Purl 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Purl 6, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 2; twenty-six stitches now on the needle. Sixth row—Slip 1, Knit 3, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 2 Purl 14. Seventh row—thread Over twice, Purl 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Purl 7, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 2; twenty-seven stitches now on the needle. Eighth row—Slip 1, Knit 3, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Purl 2 together, Purl 2, thread Over three times, Purl 13; twenty-eight stitches now on the needle. Ninth row—thread Over twice, Purl 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Purl 5, Over, and Slip Over of the last row on to the right hand needle without Knitting it, Knit 1, pass Slipped Stitch Over, but back on the left hand needle, then Over twice, Purl 3, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 2; twenty-nine stitches now upon needle. Tenth row—Slip 1, Knit 3, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Purl 2 together, Purl 2, Over, Slip Over of last row on to the right hand needle without knitting it; Purl 1, thread Over three times, Purl 13; thirty stitches now on the needle. Eleventh row—thread Over twice, Purl 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 1; put the needle in at the back of the work, which turn, and work the twelfth row, which forms the point, only as a half row, thus: Slip 1, and Purl to the end; thirty-one stitches on the needle. Thirteenth row—thread Over twice, Purl 2 together, Slip the first stitch of the left needle over the last made stitch on the right, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Purl 2 together, Purl 1, Purl 2 together, Over, and Slip Over of last row on to the needle without Knitting it; then Slip it over the last stitch on left needle, Purl 4, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, over, Knit 2 together, Knit 2; twenty-nine stitches now upon the needle. Fourteenth row—Slip 1, Knit 3, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Purl 2 together, Purl 2, thread Over twice, Slip the next stitch over the second, and Purl that, Over, Slip the Over of last row on to the right needle without knitting it, Purl 11; twenty-nine stitches upon the needle. Fifteenth row—thread Over twice, Purl 2 together, Slip the first stitch on the left needle over the last one on the right needle, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Purl 2 together, Purl 3, Over, Slip Over of last row on to the right needle without knitting it, Purl 3, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Purl 2 together, Purl 2, Purl 2 together, Purl 4, Purl 2 together, Purl 10; twenty-

seven stitches now on the needle. Seventeenth row—thread Over twice, Purl 2 together, Slip the first stitch on the left needle over the last one on the right needle, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Purl 2 together, Purl 5, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 2; twenty-six stitches now on the needle. Eighteenth row—Slip 1, Knit 3, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Purl 2 together, Purl 14. Nineteenth row—thread Over twice, Purl 2 together, Slip the first stitch on the left hand needle over those on the right needle, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Purl 2 together, Purl 4, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2; twenty-five stitches on the needle. Twentieth row—Slip 1, Knit 3, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Purl 2 together, Purl 13. Twenty-first row—thread Over twice, Purl 2 together, Slip first stitch on left hand needle over the last made on the right hand, Over, Knit 2 together, Over, Knit 2 together, Over, Knit 2 together, Over, Purl 2 together, Purl 3, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 1, Over, Knit 2 together, Knit 2. Twenty-second row like twentieth row, only Purl 12 instead of 13 at the end. Twenty-third row like twenty-first row, only Purl 2 instead of 3. Twenty-fourth row like twentieth row, only Purl 11 instead of 12. Recommence the pattern from the first row.

(4).—The edging shown in Fig. 544 is extremely simple, and is a combination of Knitting and crochet. It is used for children's petticoats or knitted jackets. To work: Pick up the stitches round the article and KNIT six rows, then cast off, and with a crochet hook and two shades of wool finish thus: Commence with the light shade of wool; fasten on and work six CHAIN, miss the space of

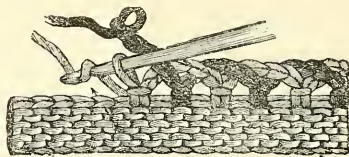


FIG. 544. KNITTING EDGING (No. 4).

four stitches and loop the wool through the fifth with SINGLE CROCHET; repeat to the end of the stitches. Then take the dark wool, fasten it on, work six Chain, and loop it into the material between the loops formed with the light wool interlacing the dark chain with the light, as shown in the illustration. Repeat to the end of the material.

*Fringe* (1).—The Fringe shown in Fig. 545, on following page, is formed with loops, and is worked either with four-thread fleecy wool and bone Knitting needles for the edging of wool mats, or for toilet covers, &c., with the same sized cotton and needles used that the centre is worked in. CAST on the number of stitches that make

the length of the article. First row—**KNIT**. Second row—**SLIP 1**, put the needle into the next stitch, and put the cotton on the needle as if about to **KNIT**, then place a mesh an inch in width behind the right hand needle, and pass the wool round it, being careful not to take it off the needle, then put it again on the needle and **KNIT**; repeat to the end, **KNIT** the last stitch without a loop. Third row—leave the mesh in, turn the work, and **KNIT** the row and **KNIT** the looped stitch as one stitch. Repeat the first and second rows three times.

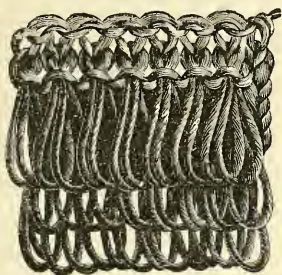


FIG. 545. KNITTING—FRINGE.

(2.)—The following fringe is useful as a strong, thick ending for toilet covers. To work: Cut a number of lengths of cotton 8 inches in length, and double them twice. **CAST ON** seven stitches. First row—**KNIT 2**, pick up a length of cotton, and lay it between the second and third stitch; let part of the length be on both sides of the work, **KNIT 1**, and pass the ends on the right side of the work to the back, **KNIT 1**, and repeat between the fifth and sixth stitches, and **KNIT** the last stitch. Second row—**PURL**. Repeat these two rows three times. Ninth row—like the first. Tenth row—Repeat the ninth and tenth rows three times, and then commence again at the first row.

*Gloves, Men's Size.*—Work with Heather mixture or single Berlin wool of a neutral tint. **CAST ON** eighty-four stitches on three needles, and use needles No. 17. **KNIT** two rounds, then **RIB** with two **PURL** and two **KNIT** stitches alternately for twenty-four rounds. **KNIT** one round and then commence the pattern. This takes four rounds, and is as follows: First round—**Purl 1**, **KNIT 3**, and repeat. Second and Fourth rounds—**KNIT**. Third round—**KNIT 2**, \* **Purl 1**, **KNIT 3**, repeat from \* to end, but **KNIT** the last stitch. Repeat the pattern until twenty-four rounds are worked. Commence to **INCREASE** for the thumb at the twenty-first round by knitting twice into the first stitch on the first needle, and mark this stitch with a bit of coloured thread. Work the twenty-first round as the first pattern round. Twenty-second round—**KNIT**. Twenty-third round—**INCREASE** on both of the stitches by working two stitches into one, then continue the round as the third pattern round. Twenty-fourth round—**KNIT**. Continue to **INCREASE** two stitches in this manner in every alternate round, working the new stitches as pattern

stitches until there are thirty-six stitches or nine patterns extra on the needle. Take off these thumb stitches on a short spare needle for use after the hand part is finished, and work backwards and forwards with the rest of the stitches for twenty straight rows, **Slip** the first stitch of each row, **Purl** the **KNIT** rows, and reverse the pattern in the alternate rows to make the right side of the work. Join by **KNITTING** a round, and **INCREASE** one stitch for the stitch lost at the thumb, and **KNIT** twenty rounds with the pattern. Then commence the fingers. First finger—Take off thirteen stitches on each side, and **CAST** on six stitches between them on the side away from the thumb, and **KNIT** fifty-two rounds in the pattern with these thirty-two stitches, then **DECREASE** by **KNITTING 2** together at the commencement of each needle in one round. **KNIT** three rounds without **DECREASING**. **DECREASE** in the same way in the next round. **KNIT** a round without **DECREASING**, and **DECREASE** in every round until only eleven stitches are left; continue the pattern through the **DECREASING**. Draw these eleven stitches together with a needle, and fasten off. Second finger—Take off ten stitches upon each side, pick up and **KNIT** the six that were **CAST** on for the first finger, and **CAST** on six more opposite to them. **KNIT** sixty rounds, then **DECREASE** as before. Third finger—Take off eight stitches on each side, take up and **KNIT** the six **CAST** On before, and **CAST** on six stitches opposite them. **KNIT** fifty-two rounds with these and **DECREASE** as before, but to seven stitches. Fourth finger—Pick up and **KNIT** the six stitches **CAST** on before, add them to the remaining sixteen stitches, and **KNIT** for forty rounds, then **DECREASE** as third finger. Now return to the thumb. Pick up the thirty-six stitches on to three needles, and pick up and **KNIT** upon each side of them the stitches **Slipped** in the straight rows. First round—**DECREASE** by **KNITTING 2** together at the first stitch of the first needle and last stitch of the last needle. Work a **KNIT** round, and **DECREASE** at every alternate round until thirty-six stitches are on the needles, working the pattern during the **DECREASINGS**. Continue the pattern without any **DECREASINGS** until there are seventy-six rounds, or nineteen patterns from the first **INCREASE** of the thumb, then **DECREASE** as in first finger until eleven stitches are left, which fasten off as directed above.

*Gloves, Women's Size.*—Work in silk or fine wool in plain **KNITTING**, and with No. 16 needles. **CAST** on sixty-four stitches on to three needles and **RIB**, with 2 **PURL**, 2 **KNIT**, for twenty-four rounds. Then **KNIT** two rounds in the last, place upon one needle five stitches for the thumb, **Purl 1**, **KNIT 3**, **Purl 1**, **KNIT** thirty rounds, and where the thumb stitches are, **Purl** the first and last stitch and **INCREASE** the three **KNIT** stitches gradually to fifteen by **KNITTING** twice into one stitch every alternate row. Take these seventeen stitches, place them on two needles, and **INCREASE** with six stitches where the inside of the thumb is; work three rounds with these twenty-three stitches, on the fourth, **DECREASE** by **KNITTING 2** together in the centre of the six **CAST** On stitches. Work thirty-three rounds, narrowing the thumb down to seven stitches by **DECREASING** in every alternate round. Sew these seven stitches together. Return to the hand. Work with the stitches left, and pick up twelve on the thumb, so as to connect it. **KNIT** three

rounds, and in the fourth Knit two together twice opposite the thumb, Knit three rounds, and in the fourth Knit two together opposite the thumb. Work in all twenty-four rounds; then take eighteen stitches on two needles on each side of the thumb, and put the rest on spare needles and work the first finger. Add six stitches on the side away from the thumb and Knit thirty-six rounds, Decreasing by Knitting two together three times at every fourth round. Sew together when eight stitches are reached. Second finger: Pick up six stitches from the side of the first finger and Knit them on to the needle, take fourteen stitches from each side of the spare needles (seven on each side), and Cast on six stitches on the side opposite the picked up stitches; narrow as on the first finger. Third finger: Pick up and Knit six stitches as before, Increase as before, and take fourteen stitches on each side (seven from each side), and Knit thirty-nine rounds, Decreasing as in the first finger. Fourth finger: Pick up and Knit six stitches as before, and take all the stitches from the spare needles. Knit thirty rounds, and only narrow after the joint of the finger is passed, then narrow every alternate round.

*Marking.*—The marking of the initials of the wearer should be done in the Knitting, as follows: PURL or RIB the first rounds of the work, then KNIT six rounds and in the seventh Purl those stitches that commence the letters of the initial desired, Knit the next round and Purl the stitches forming the letters in the ninth round, continue to work until the letters are formed like the seventh and eighth rounds. A small bead of a contrasting colour to the Knitting is introduced when the Marking is done upon articles that are not often washed.

*Moss.*—This is used to ornament the edges of mats, and is made as follows: Join together pieces of green single Berlin wool of any shade in one long skein. CAST on forty stitches upon No. 15 needles, and Knit backwards and forwards until the wool is used up. Then damp the work and bake it in a slow oven for six hours, iron it over, and then unravel it, and place the unravelled threads round the mat so that they form a thick raised mass resembling moss. Sew to the mat here and there to keep the threads in their proper position.

*Pincushion.*—The following directions are for Knitting, with No. 20 needles and the finest Knitting cotton, a round pincushion cover. The Knitting is done with four needles, ninety stitches are Cast on and worked plain for the underside of the cushion, and the pattern part is worked from eight to ten times according to the size of the cushion. The plain Knitting is not alluded to in the directions. First round—CAST on nine stitches for each pattern and three stitches between each pattern, PURL 1, KNIT 1, Purl 1 (these are for the three intermediate stitches between the patterns), \* Knit 1, OVER, eight times, then Purl 1, Knit 1, Purl 1, and repeat from \*, seventeen stitches will now be on the needles instead of the nine original pattern ones, not counting the intermediate stitches. Second round—Purl 1, Knit 1, Purl 1, \* Knit 17, Purl 1, Knit 1, Purl 1 and repeat from \*. Third round—\* Purl 1, Knit 1, Purl 1, Slip 1, Knit 1, pass Slipped Stitch over Knitted, Knit 13, Knit 2 together and repeat from \*. Work

the third round over again, reducing the pattern stitches by two each round until they have returned into their original nine, not counting the three intermediate stitches, and then commence again at first round. This pattern can be worked with coarse needles and cotton for open worked stockings.

*Purse.*—To Knit a purse upon two needles, use needles No. 17 and three skeins of fine purse silk: CAST on 48 stitches. First row—OVER, KNIT 2 together, repeat to the end. Second row—Over, Purl 2 together, repeat. Repeat the first and second rows to the end.

To Knit a purse upon four needles, use needles No. 17 and three skeins of purse silk. CAST on fifty-four stitches, and KNIT two rounds. Third round—Knit 2 together. Fourth round—pick up a stitch and Purl it, Purl 1, repeat to the end of the round. Fifth and sixth round—Knit. Seventh and eighth round—like third and fourth round—Knit these eight rounds alternately for three inches, then make the slit, thus: First round—Knit, and turn back. Second round—Purl and turn back. Third round—Knit 2 together to end, then turn back. Fourth round—Over, Knit 1, \* pick up a stitch and Knit it, Knit 1, repeat from \* to the end of the round. Work these four rounds until the slit is three inches long, then Knit all round the purse in the pattern, commencing at the first round and working to the eighth; repeat for 3 inches. Purses should be made 11 inches long, and when finished, damped and stretched upon a cylinder before being drawn together at the ends.

*Shawls.*—(1).—Use German fleecy wool and two needles, size No. 19, and one needle, size No. 13. CAST on 360 stitches for a shawl 1½ yds. square, if made in one colour, or sixty stitches if worked in stripes of contrasting colours, six stripes being then required. First row—with the small needles—OVER, KNIT 2 together, repeat to the end. Second row—Knit with the large needle. Third row—Knit with the small needle. Fourth row—PURL with the small needle. Fifth row—As the first.

(2).—Work with fine Shetland wool and No. 14 needles. CAST on any number of stitches that divide into six and two extra at each end for EDGE STITCHES, which are not mentioned in the instructions. First row—OVER, KNIT 1, Over, Knit 1, SLIP 1, Knit 2 together, and pass SLIPPED STITCH over Knitted, Knit 1, and repeat. Second row and all even rows—PURL. Third row—Over, Knit 3, Over, Slip 1, Knit 2 together and pass Slipped Stitch over Knitted, repeat. Fifth row—Knit 1, Slip 1, Knit 2 together, pass Slipped Stitch over Knitted, Knit 1, Over, Knit 1, Over, repeat. Seventh row—Slip 1, Knit 2 together, pass Slipped Stitch Over Knitted, Over, Knit 3, Over, repeat. Eighth row—commence again from first row. The fancy stitches already given in the Knitting instructions can be used for shawl Knitting if worked in strips.

#### *Socks and Stockings.*

*Baby's Boot, Open Work Shell Pattern Sock.*—White Pyrenean wool, white Shetland wool, and Knitting pins No. 16. CAST on thirty-six stitches with the Berlin wool, and KNIT four rows. Fifth row—SLIP 1, Knit 2 together, Knit to within three stitches of the end, and



there Knit 2 together, Knit 1. Sixth row—Knit, repeat these two rows three times more; twenty-eight stitches on the needle. Thirteenth row—Slip 1, pick up the thread that lies under the second stitch and Knit it, Knit to the end of the row, pick up six stitches along the slanting side, Knitting them as picked up. This is the heel. Fourteenth row—Knit. Fifteenth row—Slip 1, pick up the thread that lies under the second stitch and Knit it, Knit all the rest. Sixteenth row—Knit, repeat these two rows four more times; forty stitches on the needle. Twenty-fifth row—Knit 14, then, keeping the other stitches still on the needle, turn, and Knit these fourteen stitches backwards and forwards for twenty-three rows. Forty-ninth row—Knit 14, Cast on 26; forty stitches on the needle. Fiftieth row—Knit. Fifty-first row—Slip 1, Knit 2 together, Knit all the rest. Fifty-second row—Knit, repeat these two rows four more times. Sixty-first row—Slip 1, Knit 2 together, Knit all the rest; thirty-four stitches on the needle. Sixty-second row—CAST OFF 6, Knit the rest. Sixty-third row—Slip 1, pick up the thread that lies under the second stitch and Knit, Knit all the rest, pick up one of the Cast off stitches at the end of the row and Knit it. Sixty-fourth row—Knit, repeat these two rows three times more (thirty-six stitches on the needle), Knit two rows and Cast off; then, with the same needle on which there are twenty-six stitches, pick up twelve stitches across the instep, and twenty-six where the other twenty-six were Cast on, Knitting each as picked up, Knit one row and Cast off all.

For a sock, with Shetland wool: Pick up twenty-two stitches over the instep, holding the boot the right side towards you and Knitting the stitches as picked up. First row—PURL. Second row—Purl 2 together, taking one stitch from the side with it, Purl 2 together again, make 1 and KNIT 1 three times, make 2, Purl 2 together four times, make 1, Knit 1 three times, make 2, Purl 2 together twice, taking a stitch from the side with the last of these. Third row—Purl. Fourth row—Knit, Knitting one stitch from the side together with the first and last. Fifth row—Purl, repeat from the second row four more times, and then Knit the second and third rows once more. Twenty-fourth row—Knit 22, and pick up twenty-two stitches along the side, Knitting them as picked up. Twenty-fifth row—Purl all along and pick up twenty-two stitches on the other side, Purling them as picked up. Twenty-sixth row—Purl 2 together twice, \* make and Knit 1 three times, make 2, Purl 2 together four times, repeat from \*, end the row with Purl 2 together twice. Twenty-seventh row—Purl. Twenty-eighth row—Knit. Twenty-ninth row—Purl, repeat from the twenty-sixth row eleven times. For ribbing round the top of leg: Knit 3 and Purl 3 alternately for twelve rows, CAST OFF. Sew the boot up neatly, rounding the toe off to shape, and finish off with a white ribbon rosette in front and a white ribbon to tie round the ankle.

*Child's Fancy Sock.*—Work with Strutt's Knitting cotton No. 14, needles No. 17. CAST ON sixty stitches, and work twenty-six RIBBED rounds, KNIT 2, and PURL 2 alternately. After the Ribbing, work two strips of the fancy pattern down the leg, with no Take Ins, thus: First round—OVER, Knit 2 together, Knit 1, Purl 3, repeat. Second round—Knit 3, Purl 3, repeat. Third

round—Knit 1, Over, Knit 2 together, Purl 3, repeat. Fourth round—as second, repeat the four rounds twelve times more, then divide for the heel. Take thirty-one stitches on the heel needle, the raised stitch of a stripe make the centre of the heel, and fifteen stitches on each side, Knit and Purl alternate rows, SLIPPING a stitch each row until fifteen loops are counted on each side of the heel. Leave off with a Purl row. Then for next row—Knit to the fourth stitch past the SEAM STRITCH, Slip 1, Knit 1, pass Slipped Stitch over Knitted, Knit 1 and turn, Slip the first stitch and Purl to the fourth stitch past the Seam Stitch, Slip the fourth stitch. Purl the next and pass Slipped Stitch over it, Purl 1 and turn, and repeat these. TAKE IN on the fourth stitch on each side of the Seam Stitch, until all the stitches are Knitted off on the sides. Then pick up the fifteen loops on the left side of the heel, Knitting them as picked up, and Knit to these the stitches on the next needle, continuing the fancy pattern round the front. Take a fresh needle and Knit the stitches of the next needle, and pick up and Knit the fifteen loops on the right side of the heel. Knit one round and DECREASE on each side pin, by knitting 2 together in the centre in every other round until fifty stitches are on the needles. Knit twenty rounds with the fancy pattern as before, then discontinue the pattern and Knit twelve rounds. For the toe—divide the stitches in half on a line with the Gussets, putting one half of the stitches on one needle, and the rest on two needles. Decrease, by Knitting together the second and third stitch of one of the needles with the small quantity of stitches, and the last third and second stitch at the end of the companion needle. Knit 2 together at both ends for the centre needle, Knitting one stitch at each end; Knit a round and repeat these two rounds four times. Put the stitches on the back needles on to one needle, place the needles together, and Knit together a stitch off each pin twice, and then slip the first of these stitches over the second. Repeat until all the stitches are CAST OFF.

*Gentleman's Striped Sock.*—Knitted with Scotch fingering wool, two skeins of a dark shade and four of a light shade, and to be worked in stripes, seven rounds with the dark shaded wool and nine rounds with the light wool. Needles, No. 17. If Knitted with silk—Adams' Knitting silk—the dimensions must be enlarged and finer pins used. With the darkest shade CAST ON ninety-five stitches, thirty-two on each of the two needles, and thirty-one on the other. Work in RIBBED Knitting, KNIT two and PURL two alternately for 3 inches, keeping for a SEAM STRITCH the last stitch on the third needle with thirty-one stitches. Now Knit to the heel, commencing the stripes thus: Join on the light shade of wool and work nine rounds, then pass up the dark shade of wool and work a stripe of the dark, doing seven rounds, thus carrying on the two balls of light and dark wool without breaking off. Knit on for five stripes of the dark and five stripes of the light. TAKE IN nine times for the calf of the leg, commencing from the thirty-fifth round of the plain Knitting, and Take In on each side of the Seam Stitch once in every stripe. For the ankle, Knit twenty-eight rounds after the last Take In. Then divide the stitches for the heel, placing twenty

stitches on each side of the Seam Stitch on one needle for the heel, and leave the other stitches behind equally divided on two needles until the heel is done; or divide the sock in half, and put one half on to one needle for the heel, and leave the rest behind on two needles. Work the forty-one stitches backwards and forwards, Knit a row and Purl a row alternately, always **SLIPPING** the first stitch in each row until eighteen loops can be counted up each side of the heel, and leave off with a Purl row; these form the stitches to be lifted for the foot. In the next row the Seam Stitch is to be discontinued. \* Knit to the fifth stitch past the Seam Stitch, Slip the fifth stitch, Knit the next stitch and pass the Slipped Stitch over it, Knit the next stitch, turn, Slip the first stitch and Purl to the fifth stitch past the Seam Stitch, Slip that, Purl the next stitch and pass the Slipped Stitch over it, Purl the next stitch, and turn again. Repeat from \*, always **Slipping** the first stitch on the other side of the opening now formed until all the stitches are Knitted off from each side, leaving the heel finished. Pick up the eighteen loops on the left side of the heel, Knit each as picked up; Knit to these the stitches on the next needle, which is one of the needles left when the heel was commenced. Take another needle and Knit the stitches off the next needle, and then pick up the eighteen loops on the right side of the heel, also Knitting these. This makes two **GUSSET** or side needles, and the needle with the heel still remaining on it makes the third needle. There should be about forty-two stitches on each Gusset needle. Knit round. Commence the left hand side Gusset needle, Knit the eighteen stitches which were picked up from the side, then Knit the next two stitches together, and Knit the remainder. Next needle, Knit 22, Knit 2 together, and Knit eighteen stitches. \* Knit the heel pin. Then a round of Knitting to this same place again. Knit, and Take In as before, keeping twenty-two stitches after the Take In. Next needle, Knit twenty-two, then take in, and knit the rest. Repeat from \*. Take in eighteen times altogether. The heel is to be all one colour to where the Gusset commences, then continue the stripes again. Knit in stripes until it is time to **DECREASE** for the toe, which will be 7 inches from the heel. Divide the stitches exactly in half, putting one half on one needle, and the other half on two needles, taking care that the sock is divided in half on a line with the Gussets. At the beginning of the first of the two needles Knit 1, then Knit 2 together and at the end of the second needle Knit 2 together, Knit 1. Take in thus both at the beginning and end of the third needle (with the other half of the stitches on). Knit four rounds, then a round in which Take In as before, four rounds, Take In again three rounds, Take In, two rounds, then Take In for the next five consecutive rounds. There will be fifteen stitches left on the one needle, and fifteen stitches on the two back needles; put the latter all on one needle. Place the needles in a line with each other. Knit 1 stitch off each needle together, \* another stitch off each needle together, then Slip the first of these over the last. Repeat from \* till all the stitches are **CAST OFF**.

*Stockings.*—The art of Knitting stockings came from Spain, and the first mention of their introduction into England is when Edward VI. had a pair of silk ones presented to him. Queen Elizabeth, in 1561, had a pair presented to her, which were the handiwork of her waiting woman, but until then had only worn cloth or woollen materials shaped to the leg. The art once learnt in England soon became universal, and for a very long time was one of the chief industries and supports of the peasantry in both England and Scotland, although as early as 1589 William Lee invented a machine for weaving stockings. At the present time stocking Knitting is chiefly the work of the ladies of England and the peasants of the Shetland Isles and Scotland, as machine made stockings, though not wearing so well, are cheaper than hand made ones. The beauty of stocking knitting consists in the evenness of the stitches, and the skill and regularity with which the shaping of the leg, the putting in of the heel, and the rounding off of the toe are managed.

The pins used are short ones, and should have already been knitted with, as the ease with which they move is important. Their size is proportionate to the thickness of the material used. The number of stitches Cast on to commence with, depends so much upon the size of the person that no certain number can be given, but the following scale will be some guide: Gentleman's knickerbockers in four ply fingering worsted, needles No. 16, stitches 156. Gentleman's socks, in the same wool, sixty-nine stitches. In fine wool or silk for socks, 120 stitches or more. Lady's stockings, needles No. 18, merino wool or silk, 148 stitches. Sock for boy of twelve, in worsted, eighty-four stitches; in lambs' wool, sixty-nine stitches. Boy's sock of eight years of age, in fingering wool, seventy-two stitches; in lambs' wool, fifty-two stitches. Stocking for a child of five years, in merino wool, needles No. 18, 118 stitches. For a child of eight years, same wool and needles, 132 stitches. For a girl of fourteen, lambs' wool, and needles No. 18, eighty-four stitches.

To commence the work: Divide the stitches, **CAST** these on equally between three or four needles, and into the stitch that is to be **PURLED** all down the leg to form the **SEAM** put a coloured thread, so that it may be easily detected. Work the top of the stocking, or Welt either in ribs, by Purling three stitches, and **KNITTING** three alternately, or by working some of the open fancy stitches illustrated on pages 290 and 291, and Knit the leg down to the heel, not drawing the stitches tightly, **TAKING IN** at the ankle according to the directions, and holding the work as shown in Fig. 546. The Take In, or Intakes in the leg, are all made on the third and fourth stitches on each side of the Seam Stitch, and the Rounds where this decreasing is managed are separated from each other by a fixed number of Rounds plainly Knitted. The number of Intakes must be regulated by the length of the stocking and the size of the wearer round the ankle; twenty are the usual number, with five Knit rounds between each Decreasing. When the leg is finished, put half the stitches, with the Seam Stitch as centre, upon one pin, and divide the others on to the two pins, as shown in Fig. 547, leaving the two pins with the lesser number of stitches unworked



OLD GREEK EMBROIDERY - RARE



ORIENTAL EMBROIDERY



until the heel is finished, which work as straight Knitting; alternately Knit and Purl for forty rows for a man, and thirty-eight for a woman, or more if the stocking is a

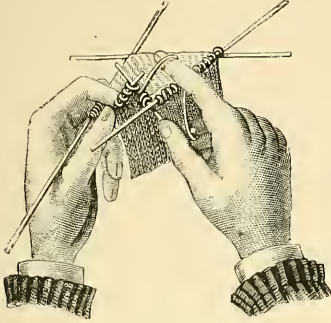


FIG. 546. STOCKING KNITTING—LEG.

large one, as upon the ease with which the heel fits the wearer much of the comfort of the stocking depends.

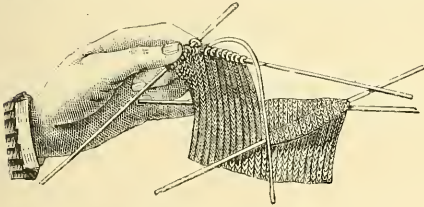


FIG. 547. STOCKING KNITTING—HEEL.

To strengthen *Heels*, they are often Knitted with double thread, or with a silk thread wound round the worsted one. In Knitting the straight part of the heel always SLIP the first stitch of every row on to the new pin without Knitting it, as this is the stitch that is afterwards picked up. The narrowing or finishing off of the heel is worked in various ways. For the Common heel only Knit and Purl eight rows, and then CAST OFF and sew up; for Dutch and French Heels, every alternate row is narrowed at a certain stitch from the Seam Stitch, thus: For a *Dutch Heel*, Knit to within six stitches of the Seam, SLIP 1, Knit 1, pass Slipped Stitch over Knitted, Knit to Seam Stitch, Purl that, Knit 4, then Knit 2 together, turn the work, leaving the unknit stitches on the pin and Purl back, when the fifth stitch is reached from the Seam, Purl it and the sixth stitch together and turn back, work to the fifth stitch on the other side of the Seam, and take one of the unknit stitches to make the Take In. Proceed until all the unknit stitches are absorbed, and only the plain stitches left between the Take Ins on the needle. *French Heel* is similar to Dutch Heel, except that the Take Ins are commenced on the third and fourth stitches from the Seam Stitch.

The heel finished, pick up the Slipped Stitches on the left side on the same pin, Knit them on and Knit round the stitches left on the spare needle; on reaching the other

side of the heel pin, pick up the Slipped Stitches there, and Knit them and work them to the Seam. Count the stitches, and INCREASE, if necessary, where the Slipped Stitches are.

In dividing the stitches to form the *Gusset* or *Mitre*, place double the number and four extra on to the pin that carries the front stitches than are on the side pins. Increase six stitches at the back of the foot before beginning the Gusset, if the foot is at all stout, and make the Gusset by Knitting two stitches together from the back where the pieces forming heel and instep meet. Make an Intake upon each side every third round eight times, and Knit two plain rounds between. There will be four more stitches after the gusset is finished upon the pins than there were when the heel commenced, and the appearance of the work will be the same as Fig. 548.

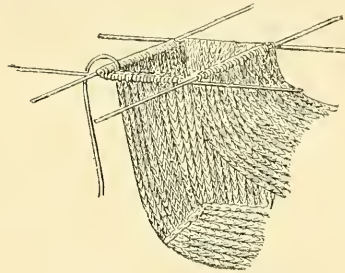


FIG. 548. STOCKING KNITTING—GUSSET.

Work up the foot in plain Knitting without any Seam Stitch until the *Toe* is reached—the length of foot must be measured from wearer's stocking—and when long enough, commence to Take In for the toe. The decreasing of the

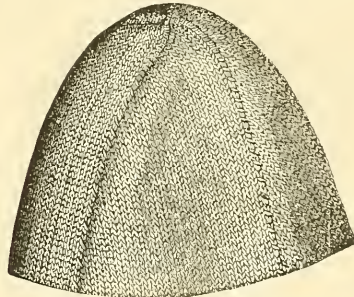


FIG. 549. STOCKING KNITTING—STAR TOE.

toe is formed in several patterns; the one shown in Fig. 549 is called the Star Toe, and makes a four or three pointed star, according to the number of pins upon which the stocking is worked; it is obtained thus: Knit two stitches together from the back at the beginning of every pin, and Knit two plain rounds between each pattern round, continue until only four stitches are left, Knit 2 together twice, and

**CAST OFF.** To form the plain toe, shown in Fig. 550: Knit the first two stitches and Take In at the third and fourth, work to within four stitches of the end of the second pin and Take In there, work the third pin, which should hold the stitches belonging to the back of the foot without a

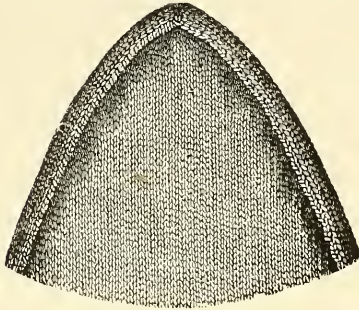


FIG. 550. STOCKING KNITTING—PLAIN TOE.

Decrease. Work three plain rounds and a Take In round, three times, putting fresh stitches on to the pins from the back pin, then two plain rounds and a Take In round twice, and then an alternate Take In round, and Knit round, until four stitches are left, which treat as before mentioned.

**Re-Footing.**—Unpick the foot until the bad places are taken out, then re-work from that place.

**Re-Heeling or Grafting,** as shown in Fig. 551. The heel of a stocking wears out before the other parts, but can be renewed as follows: Cut away the bad heel, and pick the stitches up where the heel was first commenced, upon fine short pins. Cut away the EDGE STITCHES and take up the Gusset Stitches upon two pins, re-KNIT the

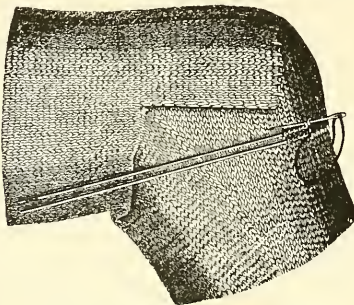


FIG. 551. STOCKING KNITTING—RE-HEEL.

heel and Cast off the last stitch of every row with one of the Gusset Stitches on the Knit side of the heel, Cast off by Slipping and Knitting the two stitches on the plain side, by PURLING the two together on the Purl side, and when all but three of the Gusset Stitches are used, close the heel to match the Knitting upon the other

stocking, or Knit back to the end of the pin, work the three Gusset Stitches there, return and work the three upon the other side. Now place together the pin holding the heel stitches and those holding the foot stitches, and Cast off on the wrong side as in JOINING KNITTING, or thread a darning needle and sew the stitches up.

**Re-Kneeing.**—Unpick the worn away Knitting by unravelling, cutting it down the centre of the bad part, and leaving the ravelled out wool in lines upon each side. Pick up the stitches at the top and bottom of the work, and place them on needles, join on some fresh wool at the top line, and KNIT and PURL rows alternately until the place is filled in, taking care to work in with each row the ravelled threads lying on each side of it. When the last row is reached, lay the needle with the new stitches on it and the needle with the old together, and Knit the two off as shown in JOINING KNITTING, or sew together the two opposite loops upon each part. Then sew neatly over the sides of the work, so as to completely join the new piece to the old.

**Stocking, Lady's Striped.**—That given is the size for a foot that takes small threes in boots, and is knitted with German fingering wool of two shades, three skeins of light wool and four of dark, and worked in stripes, seven rounds being Knitted with the dark shade and nine rounds with the light shade. Needles, No. 17. With the dark wool CAST on 108 stitches, thirty-six stitches on each needle, and KNIT forty rounds of RIBBING, two Knit and two PURL stitches alternately. Begin with the lightest wool for the stripes, work nine rounds of plain Knitting, and keep the last stitch on the third needle for a SEAM STITCH; work seven rounds with the dark wool, also plain Knitting, and carry on the two balls of wool without breaking off. Continue Knitting nine rounds with light wool and seven rounds with dark wool until there are six light stripes and six dark stripes. The whole piece from the commencement should measure about 9½ in. in the centre of the sixth light stripe. Now commence to TAKE IN by Knitting two together on each side of the Seam Stitch. Take In in every eighth round, always doing seven rounds between each Take In. The Taking In part alone should measure 7½ in. Now Knit 3 in. for the ankle. The whole length of the stocking should measure 20 in., and consist of seventeen light and sixteen dark stripes, besides the Ribbing. For the heel, in dark wool, divide the stocking in two, place half the stitches with the Seam Stitch in the centre on one needle, and the other stitches equally divided on two needles, which are to be left behind. Knit the heel backwards and forwards, one Knit row and one Purl row alternately, continue the Seam Stitch, and always Slip the first stitch in every row. Knit until there are eighteen loops up each side of the heel; leave off with a Purl row. Next row—\*Knit to the fifth stitch past the Seam Stitch (which now discontinue), slip the fifth stitch, Knit the next stitch and pass the Slipped Stitch over it, Knit the next stitch, turn, Slip the first stitch and Purl to the fifth stitch past the Seam Stitch, Slip that, Purl the next stitch and pass the Slipped Stitch over it, Purl the next stitch, and turn again, and repeat from \*, always Slipping the first stitch on the other side of the opening

formed, until all the stitches are Knit off from each side. Pick up the eighteen loops on the left side of the heel, Knit each one as picked up, Knit to these the stitches on the next needle (which is one of the needles left behind when the heel was commenced), take another needle, Knit the stitches off the next needle, and then pick up the eighteen loops on the other side of the heel, also Knitting these. These make the two Gusset or side needles, and there should be about forty-two stitches on each, and the needle with the heel still remaining on it makes the third needle. Knit one round. The stripes now commence again. When the left hand side Gusset needle is reached Knit the eighteen stitches that were picked up from the side, then Knit two stitches together, and Knit the remainder, which should be twenty-two. Next needle, Knit 22, Knit 2 together, and Knit 18 stitches. \*Knit the heel pin. Then a round of Knitting to this same place again. Knit and Take In as before, keeping twenty-two stitches after the Take In. Next needle, Knit 22, then Take In, and Knit the rest. Repeat from \*. Take In twelve times altogether. Then Knit in stripes as before, until it is time to DECREASE for the toe, which will be about 6in. from the heel. Divide the stitches exactly in half, on a line with the Gussets, putting one half on one needle, and the other half, divided, on two needles. Knit 2 together at the beginning of the first of the two needles, and again at the end of the second needle, and Knit 2 together at both the beginning and end of the third needle. Then Knit four rounds; then a round, with a Take In as before, four rounds, Take In again, three rounds, Take In, three rounds. Then Take In for the next five consecutive rounds. Put the stitches that are on the two back needles on to one, and place the needles in a line with each other. Knit one stitch off each needle together, \* Knit two more stitches off each needle together, and then Slip the first of these over the last; repeat from \* until all the stitches are CAST OFF.

*Strengthening.*—This is done by working doubled threads into the heels or toes of stockings, or by twisting a silk thread round the woollen one, and working that in.

**Knitting Cotton, Silk, and Wool.**—Knitting Cotton is to be had in all sizes, according to the name of the maker. Alexander's are in three and four threads, and white or unbleached. Kingsbury's in all sizes, in the best quality, and unbleached. Strutt's best marble, in blue and white, brown and white, navy blue; also Fandel's and Phillip's, and Manlove's Knitting Cotton. Strutt's and Evans's are very popular. The numbers run as follows, viz., 6, 8, 10, 12, 14, 16, 18, 20, 24, 30, in three and four threads. Amongst the best Knitting Silks are Pearsall's Imperial, which is warranted to bear washing. The Peacock Knitting Wool of Fandel and Phillips may be had in all colours.

**Knitting Machine.**—With this machine, socks and stockings of all sizes may be made from Scotch fingering yarns, whether ribbed, plain, or in fancy stitches. A sock may be produced in twenty minutes, and a stocking in half-an-hour. Re-footing or partial re-footing can be effected with it. A larger sized machine can be had for knitting jackets, under vests, petticoats, &c. The size of the cylinders required by any knitter depends on the

description of yarn to be employed. To make articles for ordinary family use, for both summer and winter wear, not more than two cylinders (with their needles and dials) are requisite. The 72 or 84 cylinder will knit Scotch yarns, and the 108 and 120 merino, cotton, cashmere, silk, &c. The other sizes of cylinders are used generally for special makes of hosiery.

There are various other Knitting Machines possessing improvements on the ordinary sort, just described; notably the "Rothwell" which has a "side-runner," taking the weight of the machine off the "beds," and which is suitable for stockings and small articles. For Jerseys, window-curtains, skirts, vests, and all open work, it has a double "bed" in the front bed, and two behind. It also has 6 "locks" for fancy patterns, and will produce stripes in two colours, without any tying of the wool. There is also a "Rothwell Power Machine," with sectional needlebeds; this is self-regulating, and produces "Cardigan Work," one colour on one side and another colour on the other. This Machine can be worked either by hand or Steam.

**Knitting Needles.**—Some of these are made of steel of various degrees of fineness, and designed for fine and circular work. Formerly they were longer than those now in use. Knitting pins may be had in gutta percha, ivory, bone, and wood, having a button on one end. These are much thicker than those of steel, and considerably longer, being designed for shawl knitting, and for other articles of large dimensions and patterns. See GAUGE for KNITTING NEEDLES and KNITTING GAUGE.

**Knot.**—When working Pillow Lace the Bobbins are apt to twist and form knots upon the thread. These knots must never be worked in the lace, and if they cannot be undone must be removed thus: If the knot is on a Passive Bobbin, lift the BOBBIN, draw the thread back over the

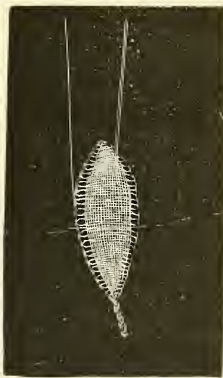


FIG. 552. KNOT.

work, and either twine it in and out among the pins until the knot is passed, or stick a pin in the Pillow behind the work and carry the thread round it, not pulling it very tight, and bring it down straight to its proper place, lengthen the thread, turn the Bobbin to the left, and

continue the work. If the knot is on a Working Bobbin, the Working Bobbin must be changed into a Passive Bobbin by giving it one twist with either of the Bobbins inside the pins; there the change will not show, but in the middle of the work it would. The Bobbin thus made Passive should be worked for three or four rows, and the thread then taken out of the way as directed above. When a knot occurs while working in HALF STITCH, tie it up with its pair, cut the knotted thread off, fasten on a new thread round a pin, bring it down to its pair, and tie it up with it. The illustration (Fig 552) shows how the threads that have knots upon them are drawn up away from the work.

**Knots.**—A complication of threads, cords, or rope, either secured by interlacing the ends together, or entangled so as to render their separation difficult. Knots, or what may resemble them, are employed in fringe making and decorative needlework, and are simulated on various textiles, such as a certain make of woollen cloth for men's great coats, knickerbocker cloth, fringe, &c.

It is often necessary in Needlework to join two pieces of thread together, and there are also knots which, when made with thick braid or cord, are extremely useful for ornamenting dresses and jackets.

**Bowline Knot.**—This knot, shown in Fig. 553, is useful for joining threads or cords together, and is made as follows: Take a loop with one cord, and hold it in the



FIG. 553. BOWLINE.

left hand, pick up the other cord in the right hand, pass one end of it through the loop, then over and under both the ends held in the left hand, and over its own end.

**Carrick Bend.**—The knot shown in Fig. 554 is also called a Josephine knot, and is used as a trimming knot; the illustration shows it made with a double cord. To

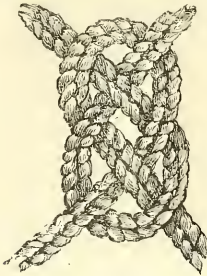


FIG. 554. CARRICK BEND.

make: Make an upward loop with one cord, and fold the right end under the left. Take the second cord, pass one end into the loop over the curve at the right side, and out at the left side still over the loop, put it under the end of

that first cord in the left side, and over the end on the right, then into the loop under it and over its other end there, then under the loop and so out at the top of the knot. Before drawing tight, run the double cord in, and then draw up altogether.

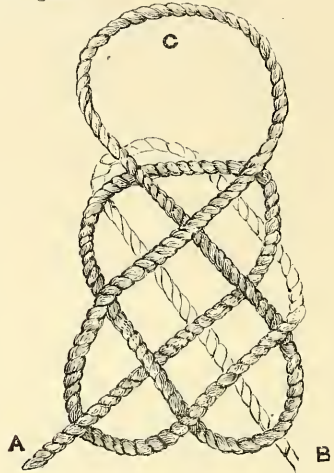


FIG. 555. CHINESE KNOT.

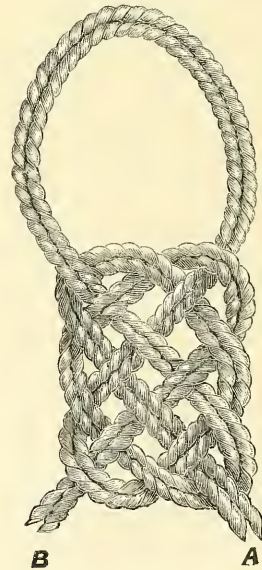


FIG. 556. CHINESE KNOT COMPLETE.

**Chinese Knot** (see Figs. 555 and 556).—This is the knot sailors use to ornament the lanyards they hang their knives



from when they wear them round their necks, the loop C being made of sufficient size to go round the neck, and the knife tied at the ends, A B. The knot forms a very handsome ornament to a lady's jacket, particularly when it is made with double lines of silk cord; it is given in the illustration, Fig. 555, of the making with a single cord, in order to show the manipulation more clearly, but in the complete knot, Fig. 556, the double cord is introduced. To make: Lay the end of the cord A on the table, and arrange it as in the drawing, thus—form the loop in the centre, and the large loop marked C, and bring the cord down underneath A, and up to where the dotted line commences, there interlace it over and under the shaded lines, and bring it out at B. The last part of the Knot is not interlaced in the illustration, for fear of confusing the laying down of the cord A. Draw the knot tight, taking care not to pull it unevenly, and by so doing turn it over. When made with a double cord, form the knot as above described, and before drawing it tight run in the second cord.

*Common Bend.*—Make a loop with one cord, and twist the right end over the left. Pass one end of the second cord into the loops over the curve, then out and over the two ends, into the loop again under the right end, and out again over the curve. Pull the ends of the two cords simultaneously.

*Figure of Eight Knot.*—This knot is used to shorten a piece of cord or thread by means of a flat knot. Take a piece of thread, make a loop with it turning to the left, and put the top end of the loop under the lower end, and hold them tight in the left hand. Curl the under thread round and under the upper thread, and pass it into the loop and out on the left hand. Draw both ends tight.

*Fisherman's Knot.*—This knot is used in many kinds of needlework for fastening two ends tightly together, and is illustrated in Fig. 557. To form: Make a downward loop with one cord, passing the right end over the left.



FIG. 557. FISHERMAN'S KNOT.

Take the other cord, put one end through the loop, over it and out again under it, then let it cross the first cord where that crosses itself, and bring it round those ends, then under and over itself outside of the loop, and draw up tight.

*French Knot.*—A Knot made with a needle, and only used in Embroidery. See EMBROIDERY STITCHES.

*Josephine Knot.*—See *Carrick Bend*.

*Ornamental Knots.*—These are shown in Figs. 558 and 559, and are used to form ornamental knots down and front of a jacket or dress. To be made with stout silk cord. To make Fig. 558: Form a loop by crossing the ends,



FIG. 558. ORNAMENTAL KNOT.

and turn both ends upward, make the longer of the loops the end that crosses to the right, and cross it over the left-hand cord. Hold the loop in the left hand, between finger and thumb, or press it down upon the table, take the right-hand end of the cord, round it, and bring it into the middle of the loop, simply crossing over it; then put it under the left-hand cord, outside the loop, and bring it out to the right side, pass it there over itself and under the right cord of the loop and into the loop, then over itself and out of the loop under the round at the bottom. Pull all the loops thus made evenly together, run in the second cord, and then pull up tightly. By making this knot at once with a piece of doubled cord, with the loop formed by doubling the cord used as the short left-hand end, a loop for a Buttonhole for a jacket, finished with an Ornamental Knot, is formed.

To make Fig. 559.—This knot must be made on a table. Take a piece of cord, divide it unequally, and make the short end the one upon the right hand; lay it down on



FIG. 559. ORNAMENTAL KNOT.

the table, take the long or left-hand end, round it to the left and pass it over the right cord at the bottom of the knot, round it to the right, and pass it across the centre of the knot and over both cords, round it towards the bottom, put it under the two middle cords and over the

right hand and last cord, round it upwards and under the loop at the top of the knot and into it, then over and under the two cords, crossing horizontally the centre, and out at the bottom of the knot over the third horizontal line. Draw the loops together very evenly, hold them down on the table while so doing, then run in the second cord following the first, and draw the knot up tight.

**Overhand Knot.**—Used for making a knot in one cord where it requires shortening, or to connect two ends together. To make: Hold the thread in both hands, take the two ends, twist one over the other, and draw tight.

**Reef Knot.**—This knot is used to tie together when both the ends are afterwards required for use, or when it is important the knot does not slip. To make: Twist one end over the other, take the end not twisted, and turn it over the

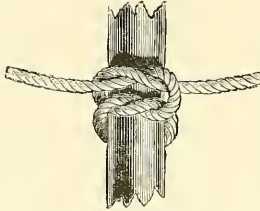


FIG. 560. REEF KNOT.

other; draw up both ends. To make as illustrated in Fig. 560: Make a loop with one cord, and lay its ends parallel with each other; take one end of the second cord, put it through the loop at the rounded part, then under both ends of the first cord, then into the upper part of the loop, coming out underneath and parallel to its other end.

**Splice.**—This knot, which is illustrated in Fig. 561, is used to join the cords together without the join altering

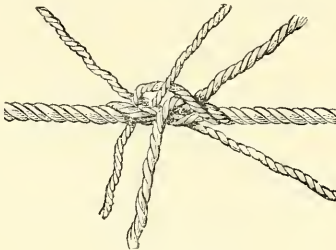


FIG. 561. SPLICE.

the thickness of the line or a knot being made. Unravel the two ends to be joined, and put the middle strand of one end through the middle strand of the other, then under the second strand and over a third strand, and put each strand from the two cords in and out its pair cord of the other end, and wind them in and out for some distance, gradually reducing the number of strands, by pulling them through to the outside of the cord and cutting them.

**Square Knot.**—Used for tying bandages, and in all cases where a flat and secure knot is required. To make:

Tie a tight **OVERHAND KNOT** with the left end, then take the right-hand end and pass it over and under the left-hand end, and pull both ends tight.

**Weaver's Knot.**—A knot much used in all kinds of needlework for joining two ends together. To make: Take the two ends to be joined, and cross the right end under the left, holding both in the left hand; pass the long thread of the right end as a loop over the left forefinger, and put it between the ends and under the left thumb, then cross the ends again, holding them under the left thumb, and draw the loop over the left thread again, and draw the right-hand long thread tight, which pulls the loop down upon the crossed threads, and makes the knot.

**Knotted Bars.**—See **MACRAMÉ**.

**Knotted Laces.**—These are Italian Laces, and known in Italy as **PUNTO A GROPPO**. The word **Gropo** signifies a tie or knot, and the laces are made of knotted threads. The modern **Macramé** is worked like the knotted laces. See **MACRAMÉ**.

**Knitting.**—This work is one of the varieties of the **Ragusa** and **Reticella** Guipures invented after those laces became obsolete. The first notice of **Knitting** in England occurs in the time of **William III.**, when a poet, enumerating the domestic virtues of **Queen Mary**, wrote—

Who when she rides in coach abroad,  
Is always knitting threads;

but it was probably known on the Continent before that date. The **Knitting** executed in **Queen Mary's** day, and

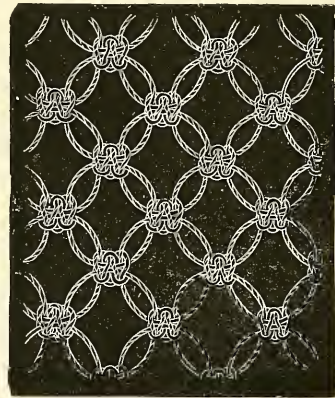


FIG. 562. KNOTTING.

for a century after, was worked upon a wooden support or pillow, and was entirely composed of the stitch illustrated in Fig. 562, which is one of the stitches used as a **Filling** in **Macramé Lace**. The work was used to make ornamental covers for hand bags and other articles that were afterwards lined with coloured silks. The stitch is illustrated in Fig. 562, and is one well known to workers of **MACRAMÉ**. It is a **DOUBLE MACRAMÉ** knot, made with the fingers, with equal spaces left between

each knot. In fact, Macramé is in reality but an improved variety of the Knotting executed in Queen Mary's time worked on a cushion, and with better and more elaborate designs.

Another kind equally ancient is done with a tatting shuttle and coarse knitting cotton. To make: Hold the end of the cotton with the thumb and first finger of the left hand, wind it round the other fingers, and tie a simple knot with the shuttle, then withdraw the fingers, draw the knot close, and recommence the movements. For a large knot, put the shuttle twice through before drawing up.

The lines of Knotting so made are sown on to coloured grounds, as outlines to large flower patterns. If filled-in designs are done, the Knotted lines are made in various shades of coloured silk and sewn down, entirely filling in the pattern.

Another kind.—A description of Knotting formed with the needle and with bobbin cord is shown in Figs. 563, 565, and 566. These are patterns intended for dress trimmings and for medallions with which to ornament pincushions, and to use for antimacassars with satin backgrounds They are worked as follows. To work Fig. 563: Procure

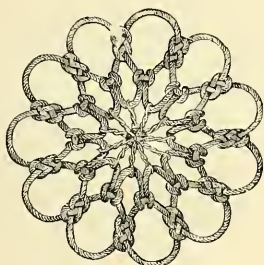


FIG. 563. KNOTTING.

white bobbin cord and good thread, or black or coloured silk cord of the same thickness as bobbin cord, large pins, and a soft large pincushion. Trace out the design upon a piece of note paper, and pin it to the cushion. Run pins through the pattern where the knots are to come, and put pins in round the centre of the medallion, in the centre of every loop, and also in the centre of the last round of loops. Commence from the outside, and fasten on two cords, which thread on large needles. Wind one cord round the pin in the centre of the first loop, and bring the second

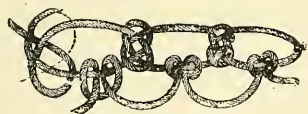


FIG. 564. KNOTTING.

cord round the pin put in as a guide for the knot of the second or centre row. Bring the cords together where the pin indicates the big knot of the first row, and make an OVERHAND KNOT here. Make a loop of one thread, curl the other round and into this loop, and then draw both ends tight, taking care that the pin forms their centre. Work

in this way all round the outer circle of the medallion, and then commence the second or inner circle. One thread is sufficient for this. Work from right to left. Loop the thread through the inner thread of the first circle, where the pin marks its deepest part, and make a knot in that place thus: Loop twice round the thread, as shown in Fig. 564, and draw it up tightly, then pass it round one of the innermost pins, and loop it into the next inner thread of the outside circle, and work in this manner to the end. Fill in the centre with an eleven-armed WHEEL, made with white thread or sewing silk, matching the colour used for the medallion.

Fig. 565 represents a dress trimming, and is worked in the same manner as the medallion. Trace out the design upon paper, and pin it upon a flat cushion. Stick large pins in wherever a knot is to be made, and at the outer edges of the Knotting to keep the curves even. Work the outside knots first with two threads, as before described, and make the centre knots from a thread from each outer

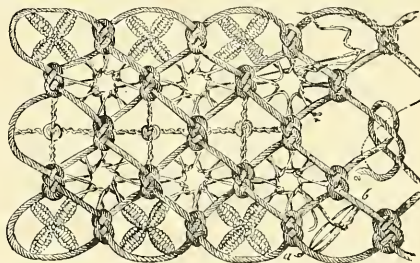


FIG. 565. KNOTTING.

line. The knots are all made like the outside knots in the medallion. When the knots are finished, keep the work still on the pins, and make the four-armed and eight-armed WHEELS with silk, and make the crosses in GENOA THREE THREAD STITCH, as in GUIPURE D'ART. Commence these crosses at *a* for the laid threads, but commence to cover the threads at *b*, work to the centre of the cross, then throw the side arms out and work them over, and finish off at *a*.

The pattern shown in Fig. 566 is intended to be worked with the material it is to ornament as a founda-

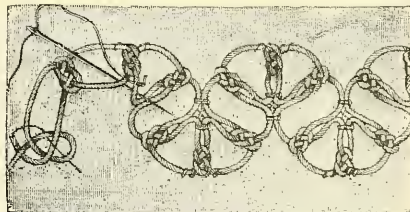


FIG. 566. KNOTTING.

tion, and it is worked as follows: Mark out with pins upon a cushion the exact distance required between the knots, measuring from the first two knots on the left hand of

the illustration, and work one long row of these knots with the two threads. Calculate the length of this row as double that of the length of the material to be ornamented, and work a little more than is required. Then upon the material mark out faintly the pattern, and arrange the line of knots just worked upon it. Take a needle and thread, and sew this line down with strong stitches to the foundation wherever the curves have to be drawn together that form the design.

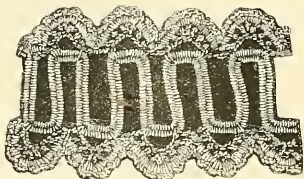


FIG. 567. KNOT WORK—GRECIAN PATTERN.

**Knot Work.**—This is an old work recently introduced from the Continent into England, where it was much

netting needle and crochet hook. To work: Select fine linen thread, crochet cotton, a fine netting needle, and a crochet hook. Commence by joining together two threads of stout crochet cotton to form the foundation lines. Then proceed to cover these lines with the linen threads, connecting the lines together, or working them over separately, according to the design. The stitch is called a **WHOLE LOOP** when both foundation threads are covered, while when only one foundation thread is covered the stitch is called a **HALF LOOP**. To make a Half Loop on the right thread, as shown in Fig. 568: The netting thread being between the foundation threads, bring it out to the right under the right thread, and put the netting needle in between the two foundation threads, and over the right one. To make a Half Loop on the left thread, as shown in Fig. 569: The netting thread being in the centre, between the foundation threads, bring it out to the left, and put it over the left foundation thread and back into the centre. The combination of these two stitches make the **Whole Loop**, which work thus: Lay the end of the thread wound on the netting needle on the foundation, hold it with the left hand thumb, pass the netting needle

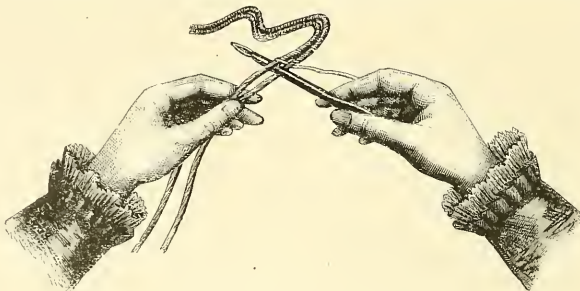


FIG. 568. KNOT WORK—HALF LOOP ON RIGHT THREAD.

worked during the sixteenth century as Ragusa or Mediaeval Guipure. The old Ragusa Guipure was executed with gold and silver threads, silk or flax; the modern Knot

work is made with fine silk or thread, knotted over crochet cotton or cord, with its edging made with crochet. The old work was either done upon the Pillow, or worked with a needle or hooked instrument; the new is worked with a

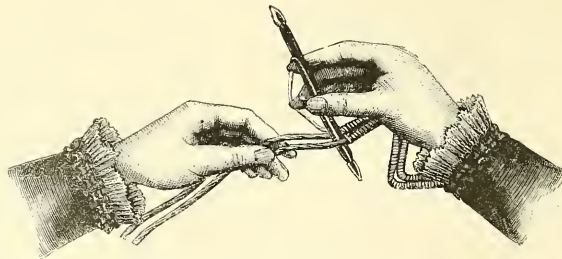


FIG. 569. KNOT WORK—HALF LOOP ON LEFT THREAD.

Work is made with fine silk or thread, knotted over crochet cotton or cord, with its edging made with crochet. The old work was either done upon the Pillow, or worked with a needle or hooked instrument; the new is worked with a

working, the process is as follows, and is illustrated in Fig. 570: Entirely work one foundation piece, then work the second until the part is reached where it is to be joined; here take a crochet hook and pull the working

thread through a loop on the finished line as a loop, and pass the netting needle through that loop, and draw it up tightly.

The stitches having been learnt, proceed to work the Grecian pattern, as shown in Fig. 567. Cover the foundation threads with **WHOLE LOOPS** for the straight lines of the pattern, but where the "turns are made work in **Half Loops** upon the outer foundation line when the curve is outwards, and upon the inner foundation line when it is inwards. Make a length of the pattern to correspond with the length of the lace required, and then take the thread off the netting needle, and proceed to **CROCHET** the border. First row—Commence at an outer point of pattern, fasten on, work **4 CHAIN, 1 DOUBLE CROCHET**, twice, then **4 Chain**, and fasten into the end of the point, work **3 Chain** to connect the next point, and fasten in; repeat to the end. Second row—**1 Chain, 1 TREBLE** into every alternate chain of the last row. Third

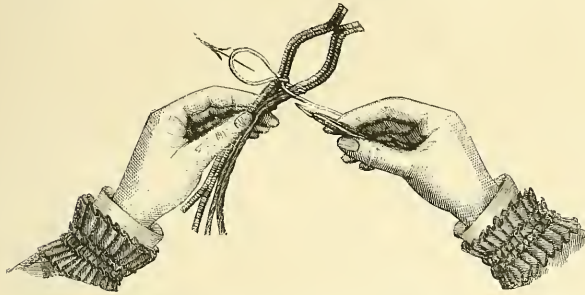


FIG. 570. KNOT WORK—JOIN TWO PARTS TOGETHER.

row—**2 Chain, 1 Double Crochet** into every space of the last row.

To work the Edging shown in Fig. 571: Work a straight foundation length entirely in **Whole Loops**, and join the vandyke edge to it. **Knot** two threads together and pin to a lead cushion. Work twelve **Whole Loops**\* and six



FIG. 571. KNOT WORK—EDGING.

**Half Loops** over the left thread, twelve **Whole Loops**, and two half on the right thread, then join the foundation line to the vandyke line at the eighteenth **Whole Loop** there, work two half loops on the right thread of vandyke, twelve whole loops, and repeat from \*.

**Kolinsky Fur** (*Mustela Siberica*).—This animal is the Tartar sable, which has a fur of a bright yellow colour. It may be had of the natural hue, or dyed to resemble Sable. The whole of the fur, when in a natural condition, is of a remarkably uniform colour, having no difference of shade in any part nor spot of any description, the tail being included in this uniformity. This latter is much used for artists' painting brushes.

**Kolrosk Fur**.—The Kolrosk is an animal of the Ermine or Weasel tribe, a native of Russia and the northern lati-

tudes. Its fur is much used for lining cashmere cloaks, and is of a brownish colour.

**Kreuzstich Stickerei**.—The work known by this name is **Cross Stitch** upon thick materials. It has always kept its place among needlework on the Continent, particularly in Germany, Italy, Hungary, and Spain, and is well known in Morocco, though but little practised in England, and we owe its present revival in this country to the exertions of Mr. Julius Lessing, who has collected together and published a selection of the quaint old-world patterns found by him in German country houses. **Kreuzstich Stickerei** presents no difficulty to the worker beyond the counting of the stitches upon a pattern, and its quaintness and adaptability to the decorations of articles in daily use will recommend itself to all. The work is of two kinds, one where the pattern is filled in with stitches, and the other where the pattern is left plain and the background filled in. The Germans generally work the pattern, the

Spaniards and Italians the ground. It is particularly useful for decorating white articles, as when worked with ingrain cottons or silks it can be washed without detriment and the stitches worked both sides alike. The materials best suited to it for washing purposes are the various kinds of German canvases, which are woven so that each thread is distinct and perfectly regular, and Java and honeycomb canvas, coarse linens, and linens divided into squares. For articles not intended to wash, silk sheetings, plain cloths or serges, and fine white silk canvases are used. Strips of the work done upon satin sheeting look well placed between velvet or plush, and form handsome chair backs or mantel borders, and good dress trimmings are made by working it in yellow or blue floss silks upon black satin. When heavy materials are used as the backgrounds, and not stuffs in which the threads can be counted, the work has to be done over ordinary **Wool Work** canvas, the threads of which are drawn away when the stitches are all made. The materials used are either embroidery silks or cottons. The peasants of Spain and Italy use the coloured cottons, but the Arabs use a kind of coarse knitting silk. The cottons known as *Brodera la Croix* come from abroad, and only three shades of blue, four of red, one of amber, one brown, two chocolate, and one green can be relied upon as really ingrain. The embroidery silks can be had in a much greater variety of shades.

The stitches used are **CROSS STITCH**, or **POINT CROISÉ SANS EVERS**, if both sides of the material are to show. By the Germans this stitch is worked as a double cross, thus: Bring the wool out at the left-hand bottom corner of a square, put the needle down in the centre of the square, and out where it first came up. Cross to right-hand top corner, and back to the centre, cross to left-hand top corner, and up at right-hand bottom corner, cross to left-hand top corner, and out at right-hand bottom corner, ready to commence a second stitch. Worked by the Italians, the stitch is a cross inclosed in a square, both sides

alike. To make: Secure the wool and cross at the back, from left-hand top corner, to right-hand bottom corner, cross in the front to left-hand top corner, and bring the needle out at left-hand bottom corner, cross to right-hand top corner, and out at left-hand bottom corner, straight stitch to right-hand bottom corner, and back to left bottom corner, over to left top, under right-hand top side, over to right-hand bottom corner and back to the top

geometrical patterns. The one illustrated in Fig. 573 is of this class, and is easier to work out than those formed of mythological animals. To work: Work in CROSS STITCH with black silk all the stitches filled in with black in the illustration, in green silk all the stitches filled in with a black cross, in crimson all filled in with a diamond, in blue all those with a line across them, and in violet all that are dotted.

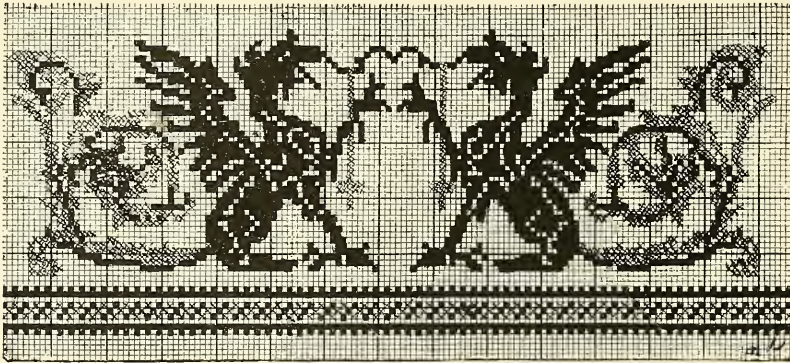


FIG. 572. KREUZSTICH STICKEREL.

corner, over to left-hand top corner, and needle out where next stitch begins.

To work as shown in Fig. 572: Work the dragons in CROSS STITCH in deep crimson silk or ingrain cotton for their bodies, heads, and claws; their tails in two shades of olive green, the lighter being indicated by the square crosses in the stitches in the illustration, the darker by the black stitches. Work the ribbons hanging from the

## L.

**Lace.**—The origin of lacemaking is lost in antiquity, and no certain date can be ascribed to it, because of the practice of ancient writers of mentioning fringed garments, cauls of network, veils of gold network, embroidery upon fine linen, and woven networks together indifferently as needlework. We know, however, that the art was un-

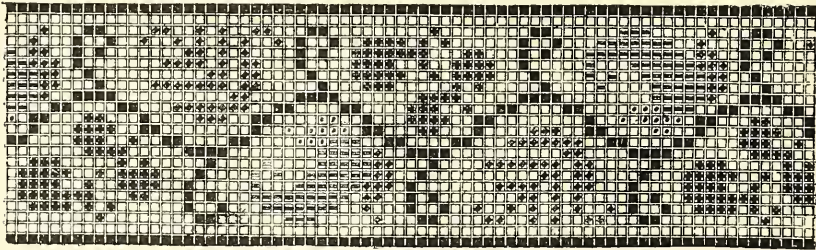


FIG. 573. KREUZSTICH STICKEREL.

dragons' mouths in pale blue, the border lines in dark olive green, with the centre stitches in alternate blue and crimson colours. The pattern can be repeated, as the tails of the animals join, and it is used either for a table border, mantel border, or apron. If the design is used for an apron, work one pattern on the bib, three on the bottom of the skirt, and two on the large pocket.

The designs for this work are not all executed in three colours, and can be formed of conventional flowers or from

known to the Asiatics, but was practised in Egypt, and that amongst the early frescoes upon the tombs of that nation, plaited gold, silver, and coloured fringes are depicted as adorning the edges of the robes of kings. From the Egyptians, lacemaking became known to the Jews, Greeks, and Romans, but the art was quite in its infancy, and no specimens of it before the time of the early Christians have been handed down to us. Lace by them was regarded as too valuable for anything but

church purposes or as trimmings to the grave clothes of saints, and although a rude description of gold lace was used by the Scandinavian kings for secular purposes, the real lace was made entirely in convents, and devoted to the adorning of churches, the patterns being either Scriptural subjects or emblems used in the church. It was not until the time of the Renaissance that lace became part of the dress of the laity, and for some years was even then too costly for any but kings, but gradually its adoption became universal amongst the nobility, and it was used with so much profusion and extravagance, that not only every article of underclothing became trimmed with it, but it was let in between the seams of garments (hence the origin of the term *Seaming Lace*), and all toilet accessories, even to the coverings of baths and bed furniture, were made with it. Noblemen frequently ruined themselves with the enormous sums they gave for their lace collars, ruffles, and knee and boot trimmings. The amount of lace worn at the end of the sixteenth, and during the seventeenth and eighteenth centuries, caused its frequent mention in the wardrobe accounts of great people, and it is from these inventories that our knowledge of the introduction of different laces, their decline, and the substitution of other descriptions, according to the dictates of fashion, is derived, joined to the enactments forbidding their exportation to foreign lands, and the Sumptuary Laws, as little mention of any particulars about this costly article of commerce is to be found in history. The fashion of wearing large quantities of lace with every costume gradually passed away, until finally it was no longer recognised as an article of gentlemen's attire (only lingering as ruffles upon Court suits), and ladies became content to keep it for outward adornment. This decline in the demand for so costly an article, added to the very small remuneration each lace worker could hope to receive for almost unremitting toil, the loss of eyesight entailed, the troubles in France and Holland (the principal places of its production), and the invention of the Bobbin net machine, and, finally, of the lacemaking machine, have all contributed to the decay of this art, and now only such laces as Brussels, Lille, Mechlin, Valenciennes, and Honiton are made to any amount, these, by their beauty, intrinsic value, and merit, being still able to contend against all disadvantages, and obtain high prices; but for how long they can stand against the cheap and good machine imitations is a matter of doubt, and much fear is entertained that the delicate art of lacemaking will become extinct.

The word *Lace* is either derived from "*Lacinia*," the hem or fringe of a garment, or from "*Lacez*," a braid, but it was not used to distinguish this fabric until the end of the seventeenth century. The Italians used the general term of *Puntos*, and the more universal appellation was *Passement au fuseau*, for *Pillow laces*, and *Passement à l'aiguille*, for the needle made, while lacemakers were called *Passementiers*, deriving their own name and that of the lace they made from the pattern upon which the lace was worked being traced upon parchment. "*Dentelle*" is only once applied to lace in the inventories belonging to Mary, Queen of Scotland, and

not before her time, and it is not until 1660 that it is met with, or that it superseded *Passement* in common usage.

Laces are divided into those made with the Needle, and those made upon a *Pillow with Pins and Bobbins*, and from these two great divisions spring the numerous varieties of the handicraft. The earliest lace of any note (if we except the fringed and knotted edges of material, and the few rude gold and silver woven threads) are the *Cutworks*, or *Point Coupé*. These are founded upon open work Embroidery, and are generally met with upon the same piece of linen as white Embroidery; coeval with the *Cutworks* are the *Drawn thread work*, from one branch of which spring the *Reticellas*, or earliest *Needle laces*, in which the drawn threads are placed in a frame and *Buttonholed* together in a pattern; next come the *Lacis*, or *Darned Netting* or *Spider Work*, and the *Knotted Laces*, or *Punto Groppo*. The *Reticellas* speedily gave way to the beautiful *Spanish* and *Venetian Points*, made entirely with the needle, and the early *Tape Pillow laces* of *Flanders* and *Italy*. In the same century were produced the *Thread Pillow laces* of *Bisette* and *Mignonette* in *France*, and the celebrated laces of *Brussels*, *Mechlin*, and *Valenciennes* in *Flanders*, while *Colbert* established, in 1665, at *Alençon*, in *France*, a lace manufactory, intending to rival the *Points* of *Spain* and *Flanders*, and ended in producing a lace unlike its prototypes, but one that ranks amongst the best *Points*. Since the seventeenth century, with the exception of the white and black silk blondes of *Spain* and *Chantilly*, no entirely new lace has been invented, but varieties of the above kinds have been produced, and the industry has spread from its parent countries over the whole continent. In *England*, although the lace made has been produced from copies of other laces, the manufacture has been known from the fifteenth century, edicts having been passed in 1483 to prohibit the importation of foreign laces, and to protect the home trade; but, except old *Devonshire* and *Honiton lace*, *English laces* have not ranked very highly. At present the *Honiton lace trade* is good, but that of the fine thread laces of *Buckingham* and *Bedfordshire* is nearly extinct. In *Scotland*, lace is rarely made, while in *Ireland*, lace was not introduced until the present century.

*Needle-made laces*, claimed by the *Italians* and *Spanish* equally as their inventions, are all made with the *Buttonhole Stitch* as a foundation. The lace pattern is cut into segments, a ground thread is run on to one of these sections, to which a row of open *Buttonholes* is attached, and from this the pattern is built up, open fillings being formed by working and missing the space occupied by *Buttonhole stitches* at stated intervals, and close parts by covering the places with thick lines of the same stitch. These fillings are then surrounded with a raised *Cordonnet* of *Buttonhole* worked over a pad, and the piece of lace is transferred to its position in the pattern, and connected together either with *Buttonhole Bars*, *Réseau Ground*, or another section worked in a similar manner. The first *Needle-made laces* were of thick pattern designs, surrounded by thick raised *Cordonnets*, heavily ornamented with *Picots*, and with grounds almost entirely omitted, the pattern

covering all the spaces, or a Bar ground. To this heavy description of lace succeeded the lighter Caterpillar Points, also made with the needle and with Bar ground, but of so delicate a design, and so ornamented with airy Picots, as to resemble the finest fibres of seaweed. The net-patterned grounds were invented after the Bar grounds, and were made with light twisted threads, but still in Buttonhole or Overcast Stitches. As the ground so made required to be formed with the very finest thread, and took much longer to make than the pattern, the value of the lace was determined by the fineness and amount of labour bestowed upon the ground; and this standard remaining in force until the introduction of machine net grounds, in the place of hand-made, is the reason why old laces made before the time of machinery are so much more valuable than modern. The chief Needle Laces are the Cutwork, Drawn Work, Reticella, Spanish, Venetian, and Burano Points, Brussels, or Point d'Angleterre, Point Gaze, Alençon, Argentan, Point de Dieppe, and old Devonshire. The word "Point" should indicate a needle-made lace, but is often erroneously applied to Pillow Laces.

The materials and terms used for Needle-made laces are as follows: For Cutwork (Punto Tagliato, Opus Scissum), and Drawn Work (Punto Tirato), and the Reticellas (Punto d'Arie), are required the peculiar strong linen that is almost indestructible, and known as Quintain, very fine flax thread, and long, narrow, upright frames, into which the threads are arranged. For Darned Netting (Opus Filatorium, Punto a Maglia, Ouvrage Masches), the usual Netting materials, and either flax thread or gold, silver, silk, or fibre, to darn the design upon the netted meshes.

For the Needle-made Laces (Passement à l'aiguille, Dentelle à l'aiguille), including Venetian and Spanish Points, Alençon, Brussels, and Honiton Points, parchment patterns, and the very best flax thread, known as Lille, Brabant, and Flanders threads, are used, and the different parts of the lace are distinguished by the following terms: The groundwork, worked after the various parts of the pattern are made, is called Brides Claires when formed with plain Buttonhole Bars, Brides Ornées when these Bars are ornamented with Picots, or Réseau ground when made with meshes of net work. The flat part of the pattern is known as Flat Point, the Raised as Raised Point; the flat part is either filled in with close lines of Buttonhole, or with Band Work, Fillings, Jours, Lerd Works, or Modes, made with fancy stitches. These are all enclosed in thick lines of Buttonhole, known as the Cordonnet, which is ornamented with Picots or Pearls, Crowns, Thorns, Spines, or Dentelles Volants, which are little loops, knobs, or raised points that trim round the Cordonnet in all important parts of the design, and give lightness to an otherwise heavy pattern. Lastly, there is the Engrelure, or footing, to the straight edge of the lace, which is made more coarsely than the rest, and used to tack the lace to the dress; this is sometimes made with the lace, and sometimes attached to it afterwards.

Pillow lace is considered to have originated in Flanders, although Italy also claims its invention. It is made upon the principle of plaiting together or weaving various threads. A perforated parchment pattern is pinned to a

hard round or oval pillow. The thread is wound on Bobbins having grooves at their upper ends to retain it, and the lace is formed by placing pins into the perforated pattern, and working between them for the thick parts, interweaving the Bobbins together, and for the lighter parts twisting the Bobbins round the pins, and leaving open spaces between them. Pillow lace is valued for its ground when it is of delicate Réseau pattern, and as, since the introduction of machine nets, this ground, by reason of its extreme costliness, is rarely worked, old Pillow laces made before the time of machinery are more valuable than those made at the present day. The chief Pillow laces are the Flemish and Italian Guipures, Genoa plaited laces, Brussels, bright Mechlin, Valenciennes, Lille, and Maltese, beside the blonde silk laces of Caen, Chantilly, and Calvados.

Knotted laces—the description of lace most answering to the ancient Egyptian borders to garments, first produced at Genoa for ecclesiastical purposes, and lately revived under the name of Macramé—are not made with Bobbins and parchment patterns, although they are regarded as Pillow laces. These laces are made upon a pillow, with twine cut into short lengths, and formed into designs by being tied by the fingers into knots. After the width of the lace is thus formed, the ends of the twine hang down and form the fringe, and as the length of the twine used is limited, for fear of entanglements, only edgings or borders can be worked.

For Pillow lace making (Passement au fuseau, Dentelle au fuseau) the following materials are required: A large dressed Pillow, Pattern, Bobbins, Thread, Pins, and Needle Pin. The Bobbins are filled with thread, and half of them when attached to the Pillow, hang downwards, and are called Hangers, or Passive Bobbins, as they take no active part in the making of the fabric. The other half are called Workers, or Active Bobbins, and these work from side to side of the pattern, over and under the passive Bobbins, and make the lace. The chief stitch is the Cloth Stitch, resembling weaving, and answering to the close Buttonhole of Needle-made lace; while the lighter stitches, answering to the Band Works and Fillings, are formed with Half Stitch and the varieties of Plaitings and Braid Works. The Gimp threads woven in at the side of the pattern form the raised portions, the Pearls make the open edgings to the same, the False Pinholes adjust the lace at curves and rounds, and the Sewings connect various pieces of the design together. The groundwork is either the Bar ground, formed by plaiting together four threads from one part of the design to another, and ornamenting it with Pearls, answering to the Brides Ornées of Needle laces, or the Réseau, or net-patterned ground, made by sticking pins in to form hexagons, and twisting and plaiting the threads round them.

Lace, which has contributed so much to the beauty and elegance of dress, by its unrivalled lightness of make and texture, is, from its very nature, a purely ornamental fabric, and in its manufacture these characteristics should never be forgotten. The border or edge of lace is the part where the pattern should be most fully developed, and from it should spring a light, graceful design, thick at the bottom,



and filling up the ground either with diapers of sprigs, or arabesque or conventional, not natural, flower sprays. All straight lines about a pattern should be avoided, and the distribution of the ornaments or heavy parts should be so managed that they accentuate and draw attention to the light ground and the thinner parts of the fabric, rather than themselves, the pattern being so designed as not to prominently bring forward the amount of labour bestowed upon it, but rather to keep that in the background, and show an appreciation of the right distribution of masses and of delicacy and refinement in its ornament. The earlier laces did not come up to the proper standard of lacemaking; they were, by the material used, of a heavy description, and being designed chiefly for church furniture or vestments, partook of the solid nature of the articles they were to adorn; but the light Venetian Points, known as Caterpillar and Venetian Points in Relief, answer all the requirements of lace, as do the Alençon, Argentan, Brussels, Lille, Mechlin, and Valenciennes makes of the seventeenth and eighteenth centuries. But modern laces frequently are made with too much ground and too weak a pattern. Foreign laces have been superior to English makes, because of the fine appreciation of the workers of the relative proportions of ground and design; but since the Exhibition of 1851, English lace has made great advances in its design, and the workmanship and thread used being excellent, it bids fair to equal, if not rival, its foreign contemporaries.

*Lace Grounds.*—Laces made either upon the Pillow or with the Needle, however diversified their pattern, are filled in with grounds of two kinds only. These are the Bar or Bride ground, and the net pattern, or Réseau ground. The Bride grounds are formed with the needle in Needle-made laces, by throwing strands of thread from one part of a design to the other, and covering these strands with a line of Buttonhole, either ornamented with Picots or left plain. In the Pillow lace, they are made by plaiting together in Cloth Stitch four threads, and carrying this plait from one part of the pattern to another, and securing it with a Sewing, cutting off the Bobbins there, or using them in the formation of the lace at that part. See GROUND.

The net-patterned, or Réseau ground, in Needle laces are formed by loose Buttonholes arranged across the space, in a net pattern, and their manner of working is explained in GROUND, and their varieties, DAME JOAN, STAR, and STRAND, under their own headings. The Pillow Réseau grounds, although all of net patterns, are made by various plaitings and crossings of the threads round pins stuck into the pattern, at the corners of the meshes. They are known as BRUSSELS, DEVONIA, ITALIAN, MECHLIN, POINT DE PARIS, SAXONY, TORCHON, TROLLY, and VALENCIENNES grounds, and are described with the laces they are used with, and under their own headings.

*To Clean Laces.*—Valuable Laces should never be washed, in the common acceptation of the term; but if worn with any regularity, they require to be occasionally cleaned by experienced and patient hands, as the delicate Needle and Pillow Laces lose their beauty if subject to rough treatment. The following methods are employed:

*To Clean Black Lace.*—Take off upon a piece of stiff paper the most prominent outlines of the Lace, and be careful that the exact width and length is obtained. Make a mixture of a teaspoonful of Eau de Cologne to four of cold water, and leave the Lace in this for thirty minutes; take it out and rinse it in cold water. Make another mixture of two teaspoonfuls of cold water, two of beer, and half a teaspoonful of Eau de Cologne, and put the Lace into this for five minutes; take it out, and roll it evenly up in a cloth, and keep it there until it is only damp, not wet; and when in this condition, lay it on the paper outline, and stretch and pin it so that it is quite flat, and covering its right parts on the paper. Let it remain on the paper until perfectly dry, when unpin it, and place it on an ironing board, with stout tissue paper over it; iron it gently with a warm iron, and see that the edges of the Lace are quite smooth.

*To Clean Inferior White Lace.*—Tack the Lace between two pieces of flannel, soak in cold water all night, and make a lather of curd soap and hot water, and pour this upon the Lace until it is clean; then rub it over with the palm of the hand, rinse it with cold water until clean, add a little blue to colour; let it nearly dry, pin it out upon a board, and iron it, upon the wrong side, with a piece of tissue paper between the iron and the lace.

*To Clean White and Tinted Laces.*—Take an outline of the Lace on stiff paper, as mentioned before. Procure either a perfectly clean, smooth, sherry bottle, or one of the white earthenware slabs made for the purpose. These slabs range from 8 inches to 14 inches square, are 1 inch in depth, and are perforated with small holes for drainage; make a book muslin or strong white net cover, to fit either the bottle or slab perfectly. Take the Lace, and roll it evenly round the bottle or slab, tacking it at the end to prevent its coming undone, and put the cover of muslin over it. Measure out a gallon of cold water and three ounces of Sapoline (or Hudson's Extract of Soap, if the Lace is very soiled), and mix in an earthen vessel; put the Lace into this, and leave it to soak for twelve hours. Rub it with the palm of the hand for five minutes before taking it out, then put it into a clean mixture, rub it gently, and put it into some clean cold water. The number of times that the mixture should be changed will depend upon the look of the Lace; it should be put in three mixtures if very dirty. Put the Lace into a copper vessel, in which mix a gallon of water with four ounces of soap, and boil for two hours: or, if the Lace is not very dirty, let it simmer instead of boil. Return the Lace to the earthen vessel, and pour over it a gallon of warm (not boiling) water, and rub it with the hand to get the soap out. Then take the muslin cover off, turn the Lace, replace the cover, and put the Lace back into the mixture for five minutes, rubbing it over; then pour warm water over it, put it into cold water, and rub it to get the soap out. Take it out of the vessel, let the water drain away thoroughly, and then stiffen the lace. Dissolve three lumps of sugar in half a pint of warm water, and rinse the Lace in it, or make a starch thus: Put one ounce of Glenfield starch into two tablespoonfuls of cold water, and mix, and to that add gradually one pint of boiling water, stirring with a

spoon the whole time. Put the Lace in a slanting position, and dash this mixture over it; leave it to drain off, and then dry the Lace by rolling it up with a thick roll of linen until the moisture is absorbed. Finish the Lace by placing it upon a smooth board that has been covered with Bath coating and a firmly nailed down piece of linen, on to which the paper outline has been marked out, as to its chief lines, with pins stuck thickly in. Take the lace off the bottle or slab, lay it on this board, right side downwards, and pin it with small pins down to the lines indicated with the rows of pins, which remove, and let it thoroughly dry. Then take out the small pins, and, if necessary, iron it over with a warm iron, but leave out the ironing if possible. When quite finished, raise up any parts in relief by lifting them with a stiletto, and put the point of the stiletto through any loops at the edge, or other parts, that would be the better for it. When the Lace is cleaned in the country, and in summer time, it can be exposed to the sun's rays, instead of boiling it. This process will require several days, and the Lace will have to be turned and re-wetted several times; but it has the advantage of not hurting the material, and of making it a good colour. It must not be attempted near a town.

*To Colour the Lace.*—The right colour for old Lace is that of pure unbleached thread; and should that tint be desired, after the Lace has been cleaned and stiffened, throw some water over it, or lay it in the water in which coffee has been boiled. Take a quarter of a pound of the very best coffee, grind it at home, and pour six pints of boiling water upon it; let it remain for thirty minutes, and strain it through muslin.

*To Mend and Restore Lace.*—Ascertain what lace it is, and particularly what the ground is made of and with, before commencing any operations. Decide whether the whole of the Lace is made by hand or on the Pillow, or whether the pattern is only so made, and the ground of machine net; and also see if it is a Lace made on a pillow as to pattern, and filled in with a needle-made ground. Laces in which the design is laid upon machine net are easily repaired by the substitution of a new ground for an old one, and are not deteriorated by so doing; but Laces whose grounds are made by the needle, or on the Pillow, lose the greater part of their value if that ground is destroyed (unless it can be exactly imitated, which is almost impossible, as the very fine thread of which old Laces are composed is not procurable), and the ground should be mended to the very last. Of these are Old Brussels, Burano, Point Gaze, Alençon, Argentan, Mechlin, Old Devonshire, and Lille.

*To Mend Cut Work,* neatly DARN the holes and BUTTONHOLE the edges over.

*To Mend Darned Netting.*—Cut out the broken meshes, and NET new ones in their place; unpick the darned design beyond the junction of new and old mesh, and then DARN the pattern again in.

*To Mend Drawn Work.*—Pick up the old threads, and strengthen them by inserting new threads, and work over the pattern in BUTTONHOLE STITCH, or GENOA THREE-THREAD STITCH.

*To Mend Needle-made Laces with Bar Grounds.*—

Mend the broken parts of the pattern by cutting out the FILLINGS in the centre, and working in new Fillings that match the old in design. BUTTONHOLE round the CORDONNET, cut out the ragged Bar Ground where necessary, and work new BARS in.

*To Mend Needle-made Laces with Machine Net Grounds.*—Clean the Lace, unpick the pattern from the net, and mend the pattern with needle and thread, putting in the FILLINGS, &c. Tack it on to blue paper, right side downwards, lay a new piece of net that matches the old over the sprays, and tack it to the edge of the paper; then, with a fine needle and thread, sew it round each spray, taking up the edge, and not the centre of the work. Remove the tacking threads, and sew round it a PEARL edge, either made on the pillow, or formed with a number of PICOTS. Lay the Lace, with the flowers upwards, on a board covered with flannel, which has been nailed to the board, and, with the round end of a crochet hook, or with an AFIGOT, or a lobster claw, rub each little leaf, spot, or flower, and along each spray, to make all the Raised work stand up.

*To Mend Needle-made Laces with Réseau on Net Grounds.*—Mend the pattern as above, and then make the needle ground, as shown in GROUNDS, in the parts where it is worn away, but join it to the old, and retain the old whenever possible.

*To Mend Pillow Lace Appliqué on a Machine Net Ground.*—Repair this in the same way as Needle Lace upon a similar ground.

*To Mend Pillow Laces.*—These are repaired on the Pillow. The Bobbins must be passed into the meshes beyond the holes, and the new work will then resemble the old part. Pin the lace on to the pillow in the old Pinholes. Put up as many BOBBINS as were used for the original pattern, and arrange them in pairs, wind all the knots out of the way, draw the loop up through the Pinhole, pass one of the Bobbins through the loop, and then draw up the loop and work in the vacant part of the Lace, attaching the thread right and left when arriving at the sides. When tying off at the bottom of the mended place, fasten some of the Bobbins on one line, some on another, so as not to make a straight ridge, and so show the join. More care is necessary when mending than when making Pillow Lace, as a great deal of it is very rotten, and has often been badly repaired, with wrong kinds of thread. When mending *Tape Guipure*, it is often advisable to cut away the whole of the BAR GROUNDS, and to DARN in the pattern before restoring the Bars. A fine cord is then to be sewn round each spray, and the whole arranged upon blue paper, face downwards, and the Bars worked in with the needle, and ornamented with PICOTS. If the Lace is not so very bad, repair it entirely upon the Pillow, and make new Bars by plaiting together in CLOTH STITCH four strands of threads, and secure these to the lace through the Pinholes in the usual way.

**Laces (Haberdashery).**—A description of tape, or else of cord, designed for the purpose of drawing together two sides of a garment, boot, or shoe, or surgical appliance. For boots and shoes there are seven varieties, viz., Ordinary

black cotton, oval ditto, flat silk, and round ditto, whipcord and worsted, both flat and round. Of Stay Laces there are six varieties, viz., the Bath Cotton, a fine kind, made of unbleached cotton, sold by the gross, the lengths running from 8-4 to 12-4, inclusive; the Bath Worsted, likewise called Alpaca Laces, fine in quality, sold by the gross, the lengths generally running 8-4, 10-4, and 12-4; Corset or Stay Cord is made both in cotton and in linen, and is sold by the gross yards. The Paris Silk Stay Laces consist of a flat silk braid, the lengths 6-4, 8-4, 10-4, 12-4, 14-4, 16-4, and 20-4, and the numbers are 1, 2, and 3. Round

**Lace Stitch.**—Another term for HALF STITCH.

**Lacet Work.**—This work is made with a braid known as Lacet Braid, which is either of silk or cotton, and woven of various widths and descriptions. The narrow Lacet Braids have generally a looped edge to them, and are used to form edgings and narrow trimmings, being made into patterns either with the help of Crochet or Tatting. The broader Lacet braids are used for forming designs in the manner illustrated in Fig. 574, and these designs are used either for church decorations or secular purposes, according to the words selected. To work Fig. 574: This



FIG. 574. LACET WORK.

Cotton Laces consist of a bleached cotton cord, and are neatly tagged; the lengths are 8-4, 10-4, and 12-4, and the numbers 0, 1, and 2. The Swiss Laces are made of bleached cotton, and are of a finer quality than the Bath Cotton; they are sold by the gross, and their ordinary lengths are 8-4, 10-4, and 12-4. For dresses—more especially for evening ones—the Laces consist of a narrow Silk Braid. These may be had in every colour, and are sold by the gross; but, like every other description of Lace before named, they may be purchased singly. Silk Dress Laces are generally made in lengths of 5-4 and 6-4.

pattern is much reduced in size, and must be enlarged by the following process: The size of the illustration is a square of 5 inches; to enlarge that to a 25 inch square, take a piece of paper 25 inches square, and draw upon it five horizontal and five upright lines, at a distance of 5 inches apart. Draw the same number of lines upon the pattern at a distance of 1 inch apart, and whatever part of the design is inclosed within the small square draw upon the corresponding large square, so as to fill it up. To work: Transfer this outline on to red twill, cover the lines made with Lacet Braid, and sew it securely down upon

the twill. Make the BARS that connect the letters together and to the edging with white Bobbin cord; take the cord across once, and work the loops round the letters with the same cord.

**Lacis.**—One of the ancient names for DARNED NETTING LACES.

**Ladder Braid.**—See BRAID.

**Ladders.**—See DROPPED STITCH.

**Ladder Stitch.**—See EMBROIDERY STITCHES.

**Lady Betty Wool.**—This kind of yarn may be had in white only, two and four-fold, and is sold by the ounce and the pound. It is employed for knitting shawls, scarves, and fancy articles, being soft and even in quality, and is described by Miss Lambert, in her "Handbook of Needlework" (p. 58), as a very fine description of FLEECE.

**Lagetta.**—There is a tree grown in Jamaica of this name, the inner bark of which resembles lace thread, and which is used to make a kind of lace. The bark is very fibrous, and is first separated into a number of thin layers of fibre, which are then arranged to resemble meshes. The manufacture of this lace was known to the people of Jamaica as far back as the time of Charles II., to whom specimens of it were presented, as they have been, in latter times, to Queen Victoria.

**Laid Embroidery.**—Another name for Guimped Embroidery, now better known as CHURCH EMBROIDERY.

**Laine.**—A French term, signifying Woollen Fleece. The several descriptions are indicated in commerce by the addition of other terms in conjunction with the word LAINE.

**Laine de Ternaux.**—The French name for Merino Wool of native growth. It is sometimes employed in France for needlework, but is more expensive than the genuine German Wool. See MERINO.

**Laine Elastique.**—This is an all-wool material, known in France as *Armure Victoria*, and to be had in several varieties of make and design. Amongst these, one description has the appearance of a Crape cloth; another has a corded check, 1 inch square, is semi-transparent, and of the character of a Grenadine; a third is woven with a very much smaller check, not larger than the smallest size of Shepherd's Plaid, and, as the material is of a closer make than the corded check before-named, it is scarcely perceptible, unless closely inspected. These cloths are all of so dull a black, that they form admirable dress materials for mourning, in the summer season, worn over a slight black silk skirt. They measure 45 inches, or double width.

**Lambskin Fur.**—This is made from the woolly coat of lambs, and employed as a fur, and not sheared from the skin, as is generally the custom, for the purpose of spinning and weaving. As a fur it has long been known as BUDGE. Those of foreign origin so employed in the manufacture of articles of dress are the grey Russian, Crimean, black Ukraine, black Astrachan, Persian grey, Persian black, and the Hungarian and the Spanish lambs. Lambskin furs measure 14 inches by 24 inches.

**Lambskin Leather.**—In France, Italy, and Spain, lambs are killed at an earlier age than in England, and as

the skin is fine and thin, it is used as a substitute for kid, but is less strong and glossy than the latter. The skins of the highest value are brought from the Vale of the Arno; they are imported in other qualities from Turkey, Austria, France, and Spain. They are largely manufactured into gloves in the counties of Somerset and Worcester. Small English skins, taken from young lambs that die shortly after their birth, are frequently dressed with the wool, and used for lining gloves and shoes, and also for coloured leather gloves.

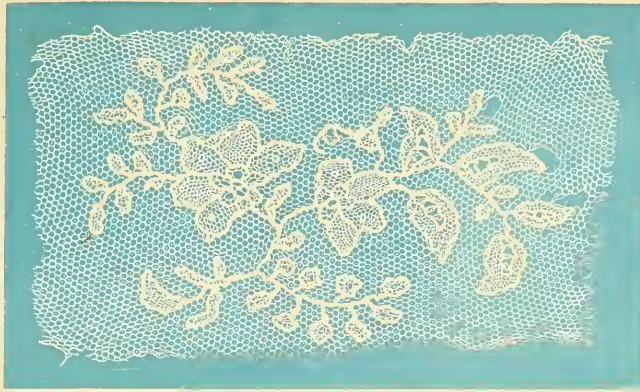
**Lambswool.**—The curly hair or fur of lambs is to be had in two varieties—viz., the fleece, which is shorn from the living animal, and the pelt, which is taken from the skin by the fellmonger, after it has been slaughtered. The former is superior to the latter, which is both harsher and weaker, and incapable of taking as good a dye. It is, also, very frequently too short to be worked without an admixture of longer wool. Short skin wools are seldom used for the manufacture of cloths, as the process of separating it from the skin tends to harden it, and to injure its felting or milling property. It is, therefore, made into Flannels and Serges, and such textiles as require but little milling. On this account, as well as others, Pelt is less valuable than Fleece. The longer kinds of the former are used for Hosiery yarns, or for hand yarn, for the warps of Serges and certain other cloths having a warp of combed, and a woof of carded, wool. Lambswool is softer than that of the SHEEP, has the Felting quality in a high degree, and is much used in the hat manufacture. In the northern parts of Europe the lambs of certain breeds of sheep have a fleece so delicate and soft, that they are dressed on the skin, and used as costly fur for articles of dress, and especially for morning gowns, by Russians of wealth.

**Lambswool Yarn.**—A woollen yarn very little twisted, dyed in every colour and shade, and employed in various kinds of fancy work. The numbers run from 0½ to 4, and are sold in 3lb., 6lb., and 12lb. parcels, as well as by the skein. A larger quantity of Lambswool Yarn is to be had in drab, grey, and white, than in other colours.

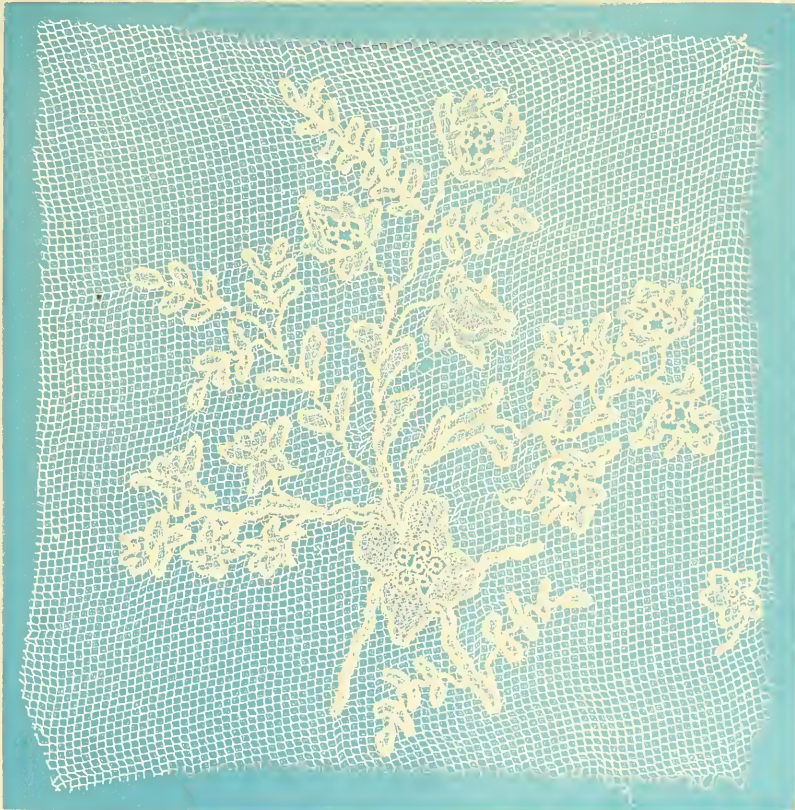
**Lancashire Flannels.**—The chief characteristic of these Flannels is that the surface is slightly raised on one side of the cloth. The selvedge is plain, and the colour is of a bluish hue. See FLANNEL.

**Lancé Stitch.**—Also known as POINT LANCÉ. See EMBROIDERY STITCHES.

**Landscape Picture Embroidery.**—A kind of Embroidery much worked during the last century, and revived in this, first in the Berlin Patterns, and now in the Crewel and Silk designs. The work originated in the desire to imitate Tapestry and Church Embroidery without bestowing the labour required in those elaborate needleworks. The patterns of Landscape Embroidery were principally procured from abroad, and were chiefly Scriptural; the landscapes contained figures whose flesh parts, such as faces, hands and feet, were painted in colours upon silk, and laid on to the material, which was a close, well-woven canvas. Distant objects in the landscape and the sky were also painted. The pattern thus prepared was framed in an Embroidery Frame, and the



BRUSSELS LACE (OLD).



ALENÇON LACE (OLD).



work commenced. This was either worked in coloured silks, like ordinary Satin Stitch embroideries, in English wool in Satin Stitch, or in black silk like the Etching Embroideries. To work: Draw upon close canvas a landscape with figures, paint upon silk, in water colours, face, hands, and feet of figures, and APPLIQUÉ that to the canvas. Work the drapery and chief parts of the landscape in SATIN STITCH, the leaves of trees in FRENCH KNOTS, and shrubs and bushes in BULLION KNOTS.

**Lapel, or Lappell.**—A term signifying the lapped, or turned-over corner of the breast of a coat or bodice, so cut and folded back when an open front is desired.

**Lappa.**—A silk brocade manufactured in India.

**Lappet, or Tab.**—The lace pendants of a woman's head-dress, as worn in the eighteenth century. The same term is now used to denote the lace cap ends, or strings, of elderly ladies' caps. In Walpole's "Anecdotes of Painting" we find the following allusion to Lappets: "The habits of the times were shrunk into awkward coats and waistcoats for the men, and for the women to tight-laced Gowns, round Hoops, and half-a-dozen squeezed plaits of Linen, to which dangle behind two unmeaning pendants, called Lappets, not half covering their straight-drawn hair."

**Lasting.**—This is one of those woollen cloths distinguished from others as "stuffs," such as Linseys and Rateens. The name is a contraction of the word "Everlasting," which was the original name of a woollen textile, made of "Combing Wool," during the last century. It was a stout textile, of double or treble warp and single weft, made with a five-head Nottinghamshire twill and the best Lincolnshire wool. There are, however, varieties in Lasting bearing different names; those woven with a satin twill are known as DENMARK SATINS; others had a double twill. Prunellas were worked with three heads, and Serge de Berry, a heavier article, with seven. Amens, or Draft, is, comparatively, a very fine kind, and much exported to the Continent for church furniture. Another description is figured. Lasting, as employed for women's shoes, is a strong material, and, owing to its unyielding consistency, being made of hard-twisted yarn, is as disagreeable in wear for shoes as satin is. In addition to Prunella and Amens, there are varieties known as FLORENTINA and DRAWBAYS. The width of Lasting is 18 inches; though usually dyed black, it may be obtained in colours.

**Lattice Braid.**—See BRAIDS.

**Lattice Stitch.**—See EMBROIDERY STITCHES.

**Lawn.**—This name designates a delicate linen, originally of French manufacture, which was first introduced into England in the reign of Queen Elizabeth, when it was employed for the making of shirts, handkerchiefs, ruffles, and ruffs. Lawn closely resembles cambric, but is thinner and finer. The thread employed in the weaving is made so as to be as cylindrical as possible, and is not pressed so much as the cotton thread used for calicoes. The Irish and French Lawns are the best. Lawn is employed for certain portions of a bishop's canonicals; hence the allusion made by Pope:

A saint in crape is twice a saint in lawn,

It is also used for shirt fronts. There are various cloths called Lawns, which are really muslins made of cotton, such as FRENCH LAWN, above named, and VICTORIA LAWN, which is a thick make of book muslin, in black and white, used for dress linings. See MUSLIN.

**Lawn Tennis Net.**—See NETTING.

**Lead Works.**—Also known as Lerd Works and Fillings, Modes, and Jours. These terms are applied by lace-makers as general names to denote the various fancy stitches employed to fill in the centres of designs both in Pillow and Needle-made Laces. For a description of various Pillow Lead Works see BRAIDS and PLAITINGS, and for Needle Lead Works, see their own headings. Fig. 575 illustrates one of the Lead Works used in Needle-



FIG. 575. LEAD WORKS.

made Lace, and Fig. 576, Detail A, gives the detail by which it is worked. To work: The flower upon the right-hand



FIG. 576. LEAD WORKS—DETAIL A.

side of the stalk in Fig. 575 is worked separately, and attached to the stalk. Make the outer part of the seven scallops, filled in with close lines of BUTT-HOLE, thus: in the centre three of the scallops make an open diamond by not working Butt-hole Stitches in the four open spaces that form the diamond. For the fancy stitch





cord down, as in **COUCHING**, securing it to the leather and the material with the same stitch; work all stems, tendrils, and sprays in **CREWEL STITCH**, and all leaves too small to be cut out in leather in **SATIN STITCH**. Prepared pieces of work, with the leather already attached, can be bought. These only require to be finished off as to their tendrils and smaller parts, and do not require framing. A great improvement to the appearance of the work is given by painting the pieces of leather with water-colours mixed with gum, and shading them naturally.

**Leather Patchwork.**—See **PATCHWORK**.

**Leaves.**—The making of single leaves, or sprays of the same, forms an important part in Honiton Lace making, or of any Pillow Lace where the designs are sprigs, either attached to each other with Bar Grounds, or laid upon Net Foundations. The leaves most frequently worked are

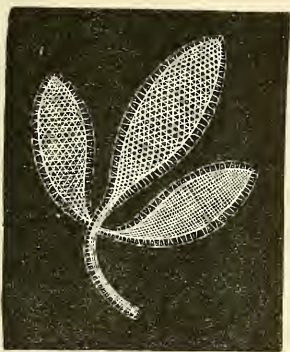


FIG. 578. LEAF SPRAY IN CLOTH AND HALF STITCH.

the ones shown in Fig. 578, in which the leaf upon the right side is formed with **CLOTH STITCH**, the others in **HALF STITCH**, and all surrounded with a **PEARLED EDGE**. For the manner of working these leaves, see **CLOSE LEAF** and **HALF STITCH**.

Leaves with centres filled with Branching Fibres, as



FIG. 579. BRANCHING FIBRE.



FIG. 580. CENTRE FIBRE.

shown in Fig. 579, are worked with No. 9 thread, thus: Hang on eight pairs of **BOBBINS**, and work to the first fibre, there leave two pairs, and work the fibre with four pairs, coming back with **RETURN ROPE**; work the opposite fibre the same, then continue the main stem, taking up the **BOBBINS** left. At the top of the leaf hang on a pair of

**BOBBINS**, turn and work down over the fibres, connecting to the tip of each as it is passed, and twice to the main stem. Work the leaf in **CLOTH STITCH** and then hang on a pair of **BOBBINS** at every other row until there are sixteen pairs; or work in **HALF STITCH**, as shown in the illustration, and add **BOBBINS** more slowly up to fourteen pairs. When the narrow part of the leaf is reached, make **FALSE PINHOLES** at first, and then gradually cut off the **BOBBINS**.

Leaf with centre fibre, as shown in Fig. 580, is worked thus: Hang on five pairs of **BOBBINS** at the stem, work up the middle of the first leaf, and, when the last pin is stuck, work **TURNING STITCH** and back with the pair of **BOBBINS** at the pin; make a **ROPE SEWING** at the back of the stem. Work the two next fibres in the same manner, the middle one last, and then run a pin to its head in the centre hole, and take out the others. Carry **RAISED WORK** to the tip of middle leaf, hang on two pairs of **BOBBINS**, work back in **CLOTH STITCH**, and when the fibre is reached take out the pin, stick it in lower down, insert the hook into the top hole, and make a **SEWING** with the centre stitch of the work to the cross strand to secure the fibre, and then work over it. Repeat for other leaves.

Leaves Serrated and in Relief are fully described and shown in **HONITON LACE** (Bryony pattern), and need not be recapitulated.

Hollow leaves are shown in Fig. 581, and are worked as follows: Hang on ten pairs of **BOBBINS** at the tip of the hollow leaf, and two gimps, and work in **CLOTH STITCH** to the place where the opening begins; there work to the centre, and stick a pin in the top **PINHOLE**. Hang a pair of gimps round it, twist the **Worker Bobbin** twice, make a stitch about the pin, and work first down one side of the

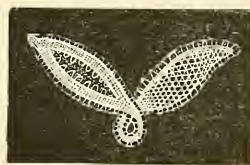


FIG. 581. HOLLOW LEAF.

opening, and then down the other, and make the **INNER PEARL**. Hollow leaves, with open branching fibres, are worked thus: Work the main fibre down the centre of the leaf first with five pairs of **BOBBINS** and in **STEM STITCH**; when the bottom of the leaf is reached, hang on one or two pairs of **BOBBINS**, according to the size of the leaf, and work an outside band round the leaf, in **CLOTH STITCH**, with **PEARL EDGE**, joining the main fibre to the top of the leaf. For the open fibres branching from the centre, **SEW** a pair of **BOBBINS** to the band round the outside of the leaf, but on the inside of it, and near the top, twist the threads, slant them downwards, and sew to the centre fibre; slant upwards again with a twisted strand, and sew to the band on the opposite side, and fix there; and repeat this, according to the size of the leaf, until four or six side fibres are formed.

Leaves worked in **BUCKLE STITCH** and in **FLEMISH STITCH** are described and illustrated under those headings.

Leaves in **Raised Work**, as shown in Fig. 582, are worked as follows: Commence at the end of the stem, and, when the middle leaf is reached, change the side for the pins, and continue the stem up the lower side of the leaf until the last pin but one is stuck. Take the Passive pair of



FIG. 582. RAISED WORK.

Bobbins that lie next the pins, lay them back over the work, and do a row of **STEM** without them. At the last pin hang on four pairs of Bobbins, letting them lie by the side of the pair put up, make the stitch about the pin, and do a row of **Stem Stitch** with the Bobbins worked with before; come back to the edge, turn the pillow quite round, so that the Bobbins lie down, the leaf facing the worker. Take out all the pins but the last three, and work straight across in **CLOTH STITCH**; make the last stitch with the pair put up, tie this pair once, and work back with it. Work in **Cloth Stitch** with **PLAIN EDGE** at one side, and **SEWINGS** to the cross strands of the stem at the other side of the leaf, until the leaf narrows, where cut off four pairs of Bobbins and make a **ROPE SEWING** down the Stem. When the leaf worked in **HALF STITCH** is reached, work

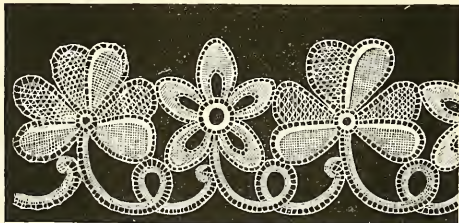


FIG. 583. LEAVES DIVIDED.

Stem up the upper side, hang on three pairs of Bobbins at the top, and work down in **Half Stitch**, making the **Raised work** as described in the previous leaf. Cut off three pairs where the leaf narrows, cross the Stem, carry Stem up the lower side of the third leaf, hang on three pairs, and work as in the second leaf; at the end tie the Bobbins up in the last Sewed pair, and cut off.

Leaves divided in the middle, and worked with a different stitch upon each side, as illustrated in Fig. 583, are worked as follows: Commence at the inner circle in the centre of leaf, and work round it; carry **STEM** down the middle of the first leaf, and return with **CLOTH STITCH** and **RAISED WORK**; hang on four pairs of Bobbins at the top of the leaf, and cut them off as it narrows; make a **ROPE SEWING** down the leaf at the back of the Stem, where the leaf divides work Stem, then hang on four pairs of Bobbins, and finish the leaf in **HALF STITCH** with **PEARL EDGE**. Work the two other double leaves in the same way; make a **Rope Sewing** on the circle to the place each starts from, and finish by tying and cutting off the Bobbins.

**Leg.**—See **KNITTING STOCKINGS**.

**Leno.**—A gauze-like textile, of open thread work of the nature of muslin, much employed for curtains and blinds, and as a covering for pictures. It is one of the varieties of **MUSLIN**, but is made of Linen, much stiffened, and is produced in a great variety of patterns.

**Lerd Works.**—See **LEAD WORKS**.

**Levantine.**—A very rich-faced, stout, twilled, black silk material, exceedingly soft, and of excellent wear. Its face and back show respectively different shades; if the former be a blue-black, the latter will be a jet, and *vice versa*. The name it bears refers to its origin, it having been imported from the Levant.

**Leviathan Canvas.**—A very coarse and open description of canvas, employed for decorative embroidery. It is composed of cross bars of double strands, illustrations of which are given under **BERLIN WORK**.

**Leviathan Stitch.**—See **BERLIN WORK**.

**Leviathan Wool.**—A full, many-stranded, soft wool, for use on Leviathan canvas, for grounding or embroidery. There are special stitches produced by it, and, owing to the great thickness of the wool, and the character of the work for which it is employed, a piece of embroidery executed by its use is very quickly accomplished. It may be had in white and in all colours.

**Liège Lace.**—A manufactory of Lace was carried on at Liège from the seventeenth century to the end of the eighteenth. The Lace resembled that made at Binche, was known as *Dentelle de Liège*, and was made both in fine and coarse thread.

**Lille Lace.**—The precise date of the introduction of Lace making into Lille is unknown, but it was probably during the first part of the sixteenth century, as in 1582 the makers of Lace in that city were distinguished by their costume from other artisans, and their productions were well known in Flanders, and described by contemporary writers as a coarse *Pillow Lace* with a clear ground. After the treaty of Aix-la-Chapelle, 1668, when Lille (or Lisle, as it was then called) became the property of France, many of the Lacemakers went to Ghent and England; but enough workers remained to carry on their trade with great success, notwithstanding all the troubles that afflicted the country, for two centuries. Some Lace is still made at Lille, though, since 1848, other and more remunerative trades have gradually absorbed the

younger workers. The Laces made at Arras, Mirecourt, Bedfordshire, and Buckinghamshire, are similar in pattern to that of Lille, but are inferior as to workmanship, no other town having attained to the beauty and lightness of the Fond Clair, or single Réseau Ground, that distinguishes the Lille Lace, and to which it owes its popularity. The design of the Lace is very simple. It consists of a thick run thread, enclosing CLOTH STITCH for thick parts, and PLAITING for open parts. The old Lille Laces, of which Fig. 584 is an illustration, is always made

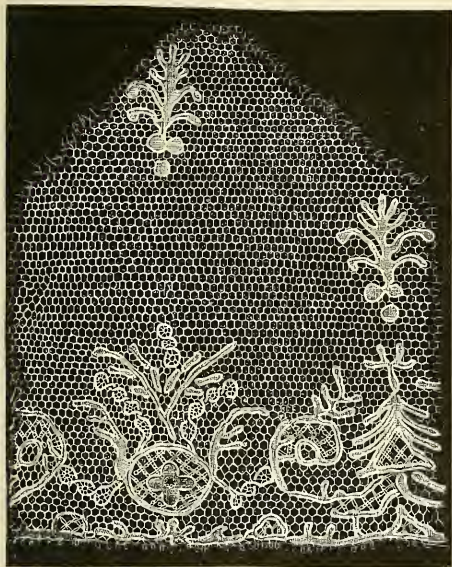


FIG. 584. LILLE LACE.

with a thick, straight edge, and with a stiff, formal, small pattern as a design, with square instead of the usual round dots worked over the ground. The ground is made by twisting two threads together for two sides of the mesh, and crossing the threads over each other for the other sides, by which means the thicker look, given by Plaiting the threads together, as is the usual manner, is avoided. The old conventional patterns have lately been superseded by more open and scalloped edges and designs, similar to those of Mechlin, but the square dots and the clear ground are the same in new and old Lille.

**Limerick Lace.**—The Lace made at Limerick is Appliqué, Tambour, and Run Lace, upon machine-made net of a make peculiar to Ireland. See IRISH LACE.

**Limoge Lace.**—A Guipure Lace similar to Flemish Guipure. See GUIPURE LACE.

**Line.**—The hackled Flax prepared for spinning, before which it is sorted according to the various degrees of fineness.

**Linen.**—Cloth made of Flax, the manufacture of which dates back to the remotest antiquity. Some produced in

ancient Egyptian looms has been preserved, and is already 4000 years old. A piece of Linen Cloth found at Memphis is said to have had 540 threads in one inch of warp. Linen was not made to any great extent in England before the reign of Charles II., yet, in ancient British barrows, Linen Cloth has been found wrapped round the burnt and charred bones of the natives. Before the end of the seventh century the art of Weaving seems to have attained remarkable perfection, for it is named by Bishop Aldhelm, about A.D. 680, when speaking of the work executed by ladies of rank and piety in "Webs, woven with shuttles, filled with threads of purple, and many other colours, flying from side to side." After the Conquest, a new impulse was given to the weaving of Linen by the importation of weavers by William I. Flemish weavers were established in England under the protection of Henry III. A.D. 1253, and a company of English weavers inaugurated the industry in London in 1368; but the first Guild of the craft consisted of Flemings, established here by Richard III. (1386). Linen was woven in Ireland in the eleventh century, and in the reign of Henry III. (1272) Irish Linen is mentioned as being used at Winchester, where a Roman Linen Factory was established; and it was exported to foreign countries also about the middle of the fifteenth century. Mill Spinning began in Belfast in 1830. In the United Kingdom, Ireland long held the pre-eminence in her Linens, Cambrics, and Damasks; but Dundee and Glasgow have lately attained an almost equal celebrity. For a long period Scotland produced only coarse kinds of Linen Cloth, but the immigration of French refugee weavers, at the beginning of the seventeenth century, gave a great impetus to the manufacture and improved its style; and in 1822, Dundee supplanted Lanarkshire as the chief seat of the industry. The art of Staining Linen was known in this country about the year 1579.

Amongst European countries, Italy took the lead in the manufacture of Linen; but it had its origin in the East, from whence it was at first exported in several varieties. At the beginning of the last century Linens were everywhere made at home in Scotland; the spinning done by the servants during the winter evenings, and the weaving by the village "webster." Every woman made her web and bleached it herself; the price never rose higher than 2s. a yard, and with this cloth everyone was clothed; but the young men procured Linen from Holland for their shirts. Our exports at the present time are very great. The varieties produced are very numerous, and all of them are known under distinctive names, amongst which we may enumerate Hollands; Cambrics (handkerchiefs); Cranky, a kind of bed-tick, a compound of Linen and Cotton, with an irregular pattern; Crumb Cloths, a heavy sort of Damask, made in many sizes, and in grey and slate colour; Stair Damask, to preserve the carpet, from 14 inches to 33 inches wide; Diapers, with bird and fish-eye designs; Dowlas Towelling, a half-bleached material, with round threads, from 25 inches to 30 inches in width; Drabbets, Drills, and Dusters, a mixture of linen and cotton, of various patterns and sizes, in pink and in blue, which can be bought by the yard in squares; Forfars, a coarse, heavy stuff, of unbleached flax, from 32 inches to 75 inches wide; Hessians

and Hop Sackings, a mixture of hemp and jute; Osna-burghs, a narrow make of linen, used in mangling; French Cambrics, a very fine make, bright and silky; Glass Cloths, made of superior flax, loose in texture, and pliable, from 27 inches to 30 inches in width; Cheese Cloths, from 18 inches to 26 inches; Tea Cloths, from 25 inches to 34 inches; Huckabacks; Irish Ducks; Lawns, Linen, Damasks, and Linen sheetings; Russia Crash, a very durable cloth, used for jack-towels, from 16 inches to 32 inches in width, the threads of which are coarse and rough. Ecclesiastical Linen Cloths, for altar use, are generally manufactured in fine Double Damask, from 27 inches to 2 yards in width, or else they are made of a plain satiny Linen, measuring 27 inches broad.

**Linen Damask.**—A fine-twilled textile, made of flax, in which every description of design is woven. Those made at Belfast, Ardoyne, and Lisburn (Ireland) are remarkably fine; and the manufacture at Dunfermline (Scotland) is celebrated, and said to turn out upwards of 10,000 yards

both of the nature of Drawn Work and Embroidery, and is in extremely good taste, besides wearing well, and being of handsome appearance. It is made by tracing upon good hand-made Linen a bold conventional outline, drawing away the Linen Threads at stated intervals, and Over-casting those left, so as to form a ground composed of open squares, while the plain Linen within the traced outline is Buttonholed round and forms the design.

To work as shown in Fig. 585: This pattern is taken from an old German piece of work, and is executed upon good, but not too fine, Linen, with red washing silk, or Turkey red ingrain cotton. Transfer the pattern to the Linen by means of tracing paper and carbonised paper, and back the Linen with parchment or toile ciré. Then BUTTUNHOLE all round the outline with the red silk, and make the Buttonhole lines very narrow. Draw out the upright threads of the material in sections, pull out six or eight threads, and leave two, and repeat to the end of the linen, but cut the drawn threads where they touch

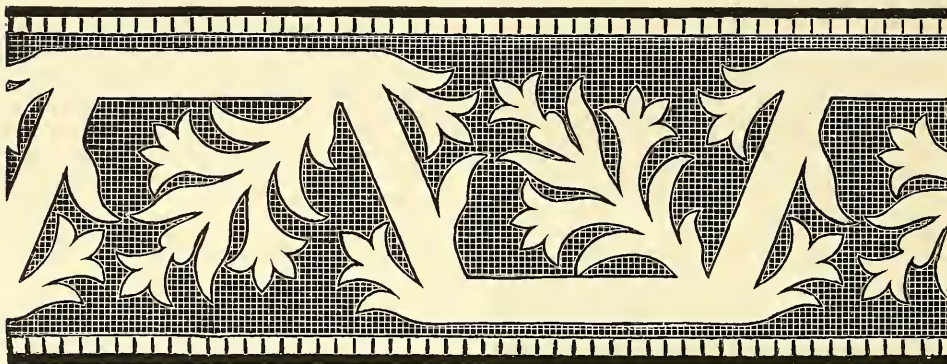


FIG. 585. LINEN EMBROIDERY.

daily. At Barnsley, Yorkshire, there is also a Linen Damask manufactory. There is a double, as well as single, Linen Damask, the former being the more expensive; but the price is likewise influenced by the design, the artist providing the latter frequently obtaining as much as £50 for an effective or elaborate pattern. Those with sprigs or spots are comparatively cheap. Linen Damask may be had unbleached.

**Linen Diaper.**—A description of Damask, but having a simpler and smaller design—of a diamond pattern, or somewhat similar. Some varieties are called "Fish-eye," some "Birds'-eye" Diaper; they are made for children's pinafores, articles of infants' clothing, and for towels. Inferior kinds are made with cotton and linen, called "Unions," and others of cotton only.

**Linen Embroidery.**—This description of Embroidery was well known on the Continent during the last century, particularly in Germany, where it was used to decorate the borders of towels, tablecloths, and counterpanes, it having the merit of looking well upon both sides. It partakes

the thick parts of the pattern. Having finished the upright lines, draw out the horizontal ones in the same manner, so that a network of squares is formed upon the ground. Thread a needle with silk, and OVERCAST over all the left threads. The difficulty in the work will be in the even Overcasting of these lines; they should be steadied by being held down by the left thumb, and the silk used in the Overcasting should be selected without blemishes or rough places.

Another kind.—In this, the work and background are quite solid, lines of Drawn threads being used only to form ornamental borders. To work: Trace a bold conventional flower pattern upon Russian Crash, or coarse white linen. Work the outlines of the same in CREWEL STITCH, with blue linen thread, and work the fillings with SATIN, FEATHER, CORAL, CROSS STITCH, and FRENCH KNOTS. Alter the direction of the stitches, and the stitches in various parts of the work, and thus produce a variety of effects from the same design.

An imitation of this Linen Embroidery is made upon

Java canvas, and is used for cushions, mats, and other articles; the threads of the Java canvas not being drawn away, the ground of the Embroidery is solid. To work: Trace the design as before mentioned, then take coarse silk, and RUN it along the squares of the canvas, making one stitch answer to one side of a square. Run all the upright and horizontal lines in this manner, and so form a groundwork of squares. Then take fine silk, of the same colour as used on the ground, and OVERCAST all the lines of the design.

Another variation is to cut out the pattern upon linen, lay that upon the Java canvas, OVERCAST it down, and then RUN the lines upon the groundwork. Neither of these imitation Linen Embroideries can be used upon the wrong side like the real Linen Embroidery.

**Linen Sheetings.**—A heavy-made cloth, of flax thread, manufactured expressly for bed linen. Belfast, Armagh, and Leeds are famous for the best cloths, and common sheetings are chiefly made in Scotland, more especially at Arbroath, Dundee, Forfar, and Kirkcaldy. They are named the Scotch and the Barnsley bleached, the Loom Dowlas, and Loom Scotch. They may be had unbleached. Loom Dowlas is a particular description of sheeting (see DOWLAS). The widths of sheetings are known distinctively by the number of inches.

**Linen Thread.**—The fibres of flax reduced to thin threads of uniform size, employed both for the weaving of cloths and for sewing. The latter consists of two or more yarns or spun threads, twisted firmly together. To produce linen thread, a spindle and distaff were first employed, then a spinning wheel, and, later, the inventions of Arkwright and Hargreaves. The English centre of the manufacture is at Leeds. There are foreign ones in Bohemia, Moravia, and Lombardy.

**Linge.**—The French term for LINEN.

**Lingerie.**—A French term, more especially employed to denote Collars and Cuffs of Linen, Muslin, Cambric, or Lace.

**Linings.**—These are of various descriptions, depending on the materials they are respectively designed to stiffen or strengthen. Glazed Cambrics are used for chintz, Saracenet for silks, and Persian silk, which is an inferior, slighter, and cheaper kind. Victoria lawn, starched black Mull, and Alpaca, are used for skirts, and either a thin silk, Silesia, white, grey, or black Holland for men's clothing; a strong cotton coloured twill is often used, and several other materials, for the linings of coats and cloaks; for bodices, calico, black on one side, figured grey the other. The French term for Lining is *doublure*.

**Linsey.**—A coarse, mixed material, of wool and flax, named after the town of Linsey, in Suffolk, where first manufactured. This is a strong and durable material, comparatively inexpensive, and much employed by the labouring classes for dresses and skirts. The warp is of thread, and the woof of worsted. Linseys are made in plain blue, plain white, striped blue and white, and other colours.

Woolsey is a mixture of cotton and wool, and, like Linsey, is made in various colours to suit certain locali-

ties. The two names are sometimes associated together when a combination of the two materials before named is woven into a cloth.

To weave all in one loon  
A web of Lylose wulse.

—SKELTON'S *Why Come Ye not to Court?*

**Lisère.**—A French term, signifying a narrow edging or binding. It also denotes a SELVEDGE. The coloured edge which furnishes the selvedges of Silk, Satin, and Velvet textiles is so named.

**Lisle Thread.**—A very fine description of Linen Thread, made originally at the Flemish town of that name, but now imitated closely, if not even surpassed, by our own manufactures. Lisle Thread is employed for sewing Cambric, and is also used in the weaving of a superior kind of stockings. See THREAD.

**Lisse.**—A description of silk gauze, uncrimped, and employed for dresses and frillings.

**List.**—The grey, violet, or pink-coloured bordering of flannel, or the strips of a darker colour that are woven at the selvedge of cloth, which are used for various purposes, such as tippets, muffs, and petticoats for children.

**List Work.**—This work is used for charitable purposes, as many children's warm garments can be made by its aid at a nominal cost. To make babies' hoods: Cut the shape of the hood out of a piece of coloured calico, then take the list and sew it on to the calico in rows, tacking down the edges of each row that it may overlap the one before it. Ornament each row of list with CROSS STITCH, HERRINGBONE, or SATIN STITCH, worked in single Berlin wool of a bright colour, and use odds and ends of wool so as to make each line different in colour. Edge the hood with two rows of ruching made of list, cut into narrow strips, and make a rosette at the side of the same.

For petticoats, stays, and bodices: Cut out the size of the articles upon unbleached calico, and sew the strips of list to this lining, overlapping them as before. Bind the edges of the garments with scarlet braid, and work a row of CORAL STITCH round the articles, as an ornamental border, in single scarlet Berlin wool.

**Little Folks' Work.**—The work shown in our illus-

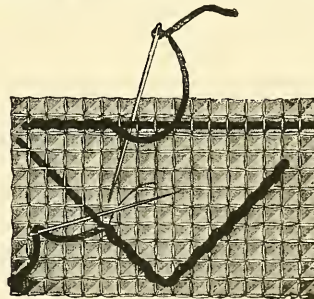


FIG. 586. LITTLE FOLKS' WORK.

tration (Fig. 586) is extremely easy, and is suitable fancy work for children from eight to ten years of age. It is

worked upon white cotton canvas, of the pattern shown in the illustration, with scarlet or blue Pyrenean, or single Berlin wool. To work: Cut the canvas into a square to form a mat, and Run a straight line round the four sides of the square, 2 inches from the edge. Run the wool that forms this line underneath the top and raised thread that divides the cotton canvas into numerous small squares, and return over this Run line with a line of OVERCAST (see Fig. 586). Simply Overcast over the wool, and do not secure it into the material. The outer line finished, work the Vandyke line inside it in the same way, Overcasting as shown in Fig. 586, and work a second Vandyke line, to form a series of diamonds beneath the

**Longcloth.**—A kind of Calico of a fine texture, so called on account of the length of the pieces in which it is made, those intended for exportation being shorter. The surface is smooth, all the short filaments being removed in the peculiar mode of dressing applied to it, called "gassing," which obviates any necessity for glazing, the cloth being passed rapidly through, and singed in a jet of gas. It is naturally more expensive than ordinary calico, owing to this process of smoothing, and is not so quickly soiled; some are more dressed than others. Shirt-making, skirts, infants' dress, and body linen, are generally made from it.

**Long Plaitings.**—See PLAITINGS.

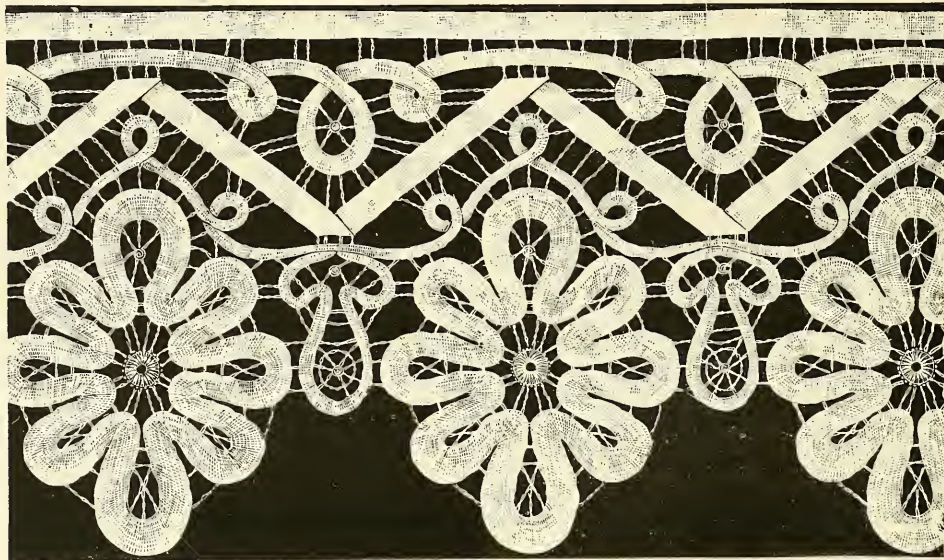


FIG. 587. LOUIS QUINZE LACE.

first one. Finish the work by raveling out the edges of the canvas, to the depth of 1 inch, to form a fringe, and, where fringe and solid material meet, place a line of wide apart BUTTONHOLES, to prevent more of the canvas coming unravelled than is required.

**Llama Wool.**—The fleece of the goat of Peru and Chili, otherwise known as the Vicuna, or Guanaco. It is superior in its silky quality to all the varieties produced from the European breeds of sheep or goats, and is employed in the weaving of very fine and warm textiles. The fleece of the animal, in its domesticated state, is smoother and closer than that produced from the wild animal. The skin is made into leather.

**Loghouse Quilting.**—See PATCHWORK.

**Long Stitch.**—See EMBROIDERY STITCHES.

**Long Stitch Embroidery.**—Similar to SATIN EMBROIDERY.

**Long Treble Stitch.**—See CROCHET.

**Loom Sheeting.**—See LINEN SHEETINGS.

**Loonghie.**—A mixed fabric, composed of richly coloured silk and cotton. It is manufactured in Scinde, and is about 4 yards in length by 2 feet in width.

**Loop.**—A term used instead of stitch in Crochet, Knitting, Netting, and Tatting. In Lacemaking the word Loop is sometimes employed instead of Picot.

It is also a term employed both in Dressmaking and Plain Sewing. Loops may be composed of Ribbon as

trimming, after the manner of *Flôrs*; or they may be manufactured by the seamstress, by means of three or four threads, forming an attachment to hold a small button. To produce a Loop of this description, secure the thread to a spot a little within the edge of the side opposite to that of the Button, then take up a stitch, far enough from where the thread was drawn through to suit the size of the Button, as if going to Stitch. Leave a loop of thread long enough to be passed freely over the button, and take up another stitch at the spot where the thread was first drawn out. Continue to multiply the loops of thread, until sufficiently strong for the purpose of a Loop, and then proceed to form a covering over it, which will connect all the strands together into one cord. This is done by

the making of Pillow Laces, from the necessity there is, when using the machine braid that forms the imitation, of turning under and sewing down this braid when curves, vandykes, or rounds have to be formed. In the true Lace made upon the pillow, these curves and rounds come in the natural formation of the design, and are made by the contraction or expansion of the threads forming the pattern at that particular part; therefore, no sewing together and under is required in the real, while it is impossible to dispense with them in the imitation.

Louis Quinze Lace is formed of a braid known as Louis Treize. This is a coarse linen braid, of various widths, woven with a straight plain edge, but with great exact-

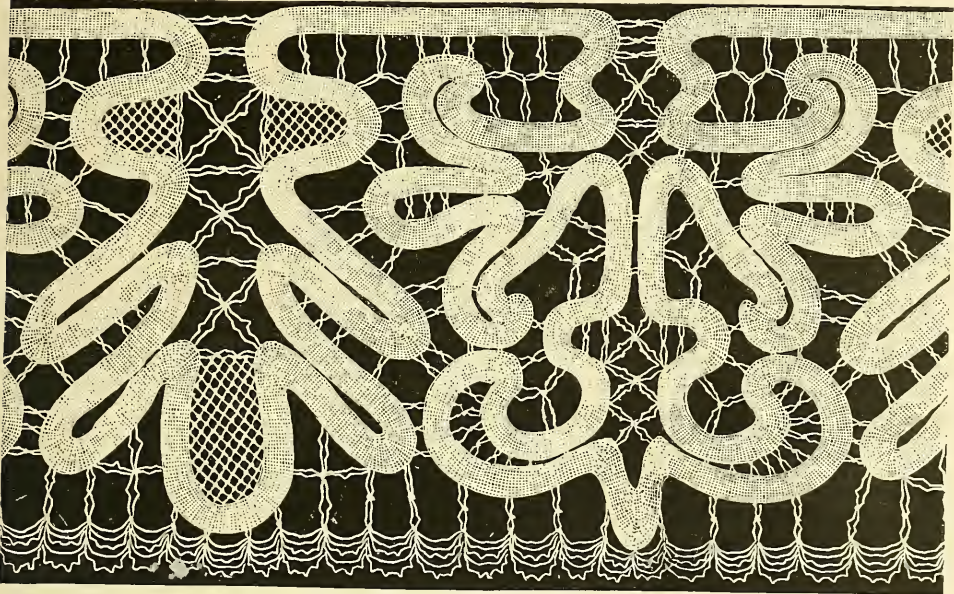


FIG. 533. LOUIS QUINZE LACE.

passing the needle round them, and through the thread below it, in *BUTTONHOLE STITCH*, securing the thread well at the other end of the Loop, on the wrong side of the material on which it has been formed. Woven Loops may be obtained for sewing upon Dresses, Mantles, household Linen, &c.

**Louisine.**—A very thin plain silk material, suitable for children's wear, and for slight summer costumes. It is a kind of Surah silk, or Sicilienne, and is to be had in all colours, and also woven in small checks and stripes.

**Louis Quinze Lace.**—This is an Imitation Lace, and a copy of Roman Tape Lace, of which it is so good an imitation as to be sometimes taken for the real article. It is, however, easily detected by anyone who understands

ness and regularity. The same braid is frequently used in *Modern Point*. The Lace is made as follows: Mark out the design upon pink calico, which back with brown paper. Tack the braid to the calico, putting the stitches down the centre of the braid; when this is in position, *OVERCAST* the edges with fine lace cotton, draw the straight parts a little together, sew down any turned pieces, and draw in and round curves and sharp points, so that every part of the braid lies flat upon the pattern. Then take a lace cotton rather coarser than the one last used, and make the *BARs* that connect the braid together. These are *CORDED*, and not *Buttonhole Bars*. Take the lace off the pattern by cutting the tacking threads at the back.

Fig. 587 (page 328) is an illustration of Louis Quinze Lace, and is made as follows: Prepare the pattern as before described, and then take two widths of Louis Treize Braid, one half an inch, and the other a quarter of an inch in width. First TACK the broad braid lightly on, and then the narrow, and be careful that, where the braid has to be cut off, the ends are well turned under and secured. Then take fine lace cotton, and sew down every curve or vandyke where the braid turns over, and draw in with a running thread all Rounds and other parts where the edge of the braid is wider than the centre. Having by these means well-flattened the braid, connect it together by CORDED BARS, which work in regular distances apart, as shown in the illustration, and finish the pattern by working eight-armed WHEELS in the centre of the small ovals, and Wheels with BUTTONHOLE centres in the large ones.

Fig. 588 (page 329) is formed with but one braid, which is half an inch in width, and is woven with a looped edge like Mignardise Braid. To work: TACK the braid upon the pattern, and sew down and run curves and rounds as described in Fig. 587. Then take the looped edges of the braid, and tie the opposite loops together, to form the BARS that connect the various parts of the braid. Tie these loops together with a strong KNOT, which make of Lace Thread. Form the generality of the Bars by simply tying the opposite loops together, but vary this where shown in the illustration by tying three or four loops together with one common knot. Fill in the grounded part of the lace with POINT DE SORRENTO, and form the edge of the pattern with lace cotton, which arrange as a series of loops, connecting these loops to the loops at the edge of the braid; or run a narrow cord through the loops at the edge, and BUTTONHOLE that cord closely over.

**Love-Ribbon.**—A narrow gauze ribbon, having satin stripes, varying in size, but always narrow. It may be had both in black and white. It was employed to tie on Crape Hat-bands when worn at funerals, and is now occasionally worn by ladies in their caps.

**Low Embroidery.**—This term includes all the needlework formed with Satin or other fancy stitches upon solid foundations, whether worked upon both sides alike, or slightly raised (not padded) by run lines from the foundation. See EMBROIDERY.

**Luneville Lace.**—Lacemaking was commenced, in the department of Lorraine, early in the seventeenth century, and is still continued. The Lace at first was coarse, but speedily became good and fine, and was made with a double ground. Mirecourt is the principal place where it is manufactured, but that produced at Luneville is also well known. The Lace now made is principally Brussels Application, and, the thread used being whiter, and kept cleaner than that used in Belgium, the Lace does not require to go through the deleterious process of bleaching with white lead, which is employed over some of the Brussels Lace. Luneville is also celebrated for its Embroidery upon Tulle, which is very fine, and consists of Satin Stitch upon Tulle backed grounds, worked either with coloured silks or white cotton.

**Lustres.**—A species of Poplin, composed of silk and worsted, of a slight quality, but of which there are many varieties, both in consistency and colour.

**Lutestring.**—A term corrupted from "Lustring," derived from the French word, *lustre*—shining. According to other authorities, the name was derived from the cords running through the web forming some resemblance to an instrument much in vogue in the last century. The name is given to a very fine, corded, glossy silk fabric, which was much esteemed for ladies' dresses in the last century. Of this material there are many varieties in colours and quality. An Act was passed, *temp.* Queen Mary I., for the encouragement of the home manufacture of silk; and another, *temp.* William and Mary, in reference to "Alamode and Lutestring silks." Lutestring is made in various widths, with corded, pearled, and four edges,

**Lutestring Ribbon.**—This is a kind of Gros de Naples ribbon, made in a variety of widths, with corded, pearl, and four edges, the pearl edge being formed by the projection of some of the threads of the weft beyond the rest. It has no design, and can be obtained in any colour.

**Lynx Fur.**—This fur is obtained from an animal of the genus *Felis*, of which there are several species. Though resembling the cat, the tail of the Lynx is shorter, and the ears longer, the tips hanging over like tassels. The fur is long and soft, generally of a greyish colour, but in Norway is covered with brown spots. The belly of the Lynx is white, the fur silky, and not infrequently spotted with black. The skins are dyed, prepared, and exported in large quantities for the American market, where they are much admired and valued, and employed for cloaks, muffs, tippets, linings, and facings; and, being soft, they are very suitable for such purposes. By the Greeks, Persians, and Chinese, the fur is employed in its natural state, undyed. The Canadian Lynx is, perhaps, the finest specimen of the *Felis* tribe. The fur of those animals that are found in the neighbourhood of Hudson's Bay is nearly white, on which account it is highly valued. Lynx fur is sometimes of a light reddish brown colour, variegated with dark long hair, tipped with white.

**Lyons Satin.**—A fine quality of Satin, produced at Lyons, having a silk back. Another description of Satin, which is sold as "Satin de Lyons," has recently been produced, having less lustre than ordinary fine Satins, and is of a thinner quality. The back is twilled or woven with a double warp. It is much used for trimmings, is suitable for mourning, and may be regarded as a description of Taffeta. No kind of silk textile of the variety called Satin was known in England until about the fourteenth century. Satin did not become a common—though costly—article of trade until the fifteenth century. In the year 1685, French refugees established the manufacture of this textile at Spitalfields; and, by means of the Jacquard loom, our Satins, produced by naturalised French weavers, became, and have continued to be of a quality equal to those produced in the manufactories of Lyons. See SATIN.



## M.

**Machine Work.**—The several varieties of ordinary stitching which may be accomplished by means of small machines, hand-worked by the needlewoman, for Buttonholing, Darning, Fringing, Gauging, Kiting, and Knitting, and by the several kinds of ordinary Plain Sewing Machines, for all of which see their various headings. (See PLAITER and KILTER.)

**Macramé Lace** (also called *FILÉ DE CARNASIÈRE*).—This useful and easily made lace is a revival, under the name of Macramé, of the Italian Knotted Points (*Punto a Groppo*), which were much used in Spain and Italy for ecclesiastical linen, church vestments, and other trimmings, from the end of the fifteenth to the seventeenth century. This lace is first mentioned in the Sporza Inventory (1493); and in a painting by Paul Veronese, of the Supper of Simon the Canaanite, now in the Louvre, it adorns the tablecloth there depicted. The word Macramé is Arabic, and is used in the East to denote an ornamental fringe to any material; at Genoa, where Macramé Lace is chiefly made, the name was at first given to homespun huckaback towelling with plain fringed edges, and only gradually became the designation of the lace worked in likeness of these plain knotted fringes. The art of making Macramé has been taught during the whole of the present century in the schools and convents along the Riviera, but it was not until 1843 that any but the most simple designs were manufactured; at that date, a piece of old Knotted Point coming into the possession of one of the workers, she managed to unpick it, and learn from it the complicated knots.

The basis of all Macramé Lace is Knots, which are made by the fingers tying tightly together short ends of thread, either in horizontal or perpendicular lines, and interweaving the knots so made so as to form a design, sometimes slightly raised, but generally flat. From the nature of the work, the patterns thus made are simple, and are geometrical in form, it being almost impossible to form figures or flowers by such a process. Macramé is celebrated for its durability and excellence; the finer kinds, made with black and white silk threads, can be used as insertions or edgings to ladies' garments; the coarser, formed of écu coloured or black Maltese thread and twine, make mantel and table borders, and other furniture trimmings.

The materials required are as follows: A cushion, large black-headed pins, a crochet hook, or fine knitting needle, and a pattern; Italian twine, or Adams' silks, or Walter and Evans' flax, and Maltese thread of three sizes—coarse, medium, and fine. The coarse thread is used for large furniture pieces of lace, the medium for that required for ordinary uses, and the fine for dress trimmings. Make the Cushion as an oblong, flat-shaped pillow, 12in. long by 5in. wide; stuff it with sand to render it heavy, cover it with good Ticking, and arrange the lines woven in the Ticking evenly along the length of the Cushion, as they can then be used as guides for the horizontal lines of the work. An ornamental cover of scarlet ingrain twill, or blue silk, can be arranged over the Ticking cover,

if the latter is not considered ornamental enough, but it is not necessary. Prepare a piece of fine linen or silk, similar in shape to the Covers used in other Pillow Lace-making, and use this to pin over the lace while in progress, so as to keep it clean. The pins should be strong and good; they are required to pin the lace to the cushion. The crochet hook and knitting needle are very useful, especially to a beginner, in forming the knots, as they can be insinuated under the threads, without disarranging them, in places where the figures cannot go. Within the last year, a Tension Frame and Loom, known as Anyon's Patent, have been invented. These are used instead of the Cushions, and are made as long wooden frames, fitted with levers and screws that hold the horizontal threads, or foundation bars, in position, and keep them stretched. A clip is fitted to the Loom to work the Solomon Knot; it is used to draw the centre strands over the top of it, and hold them firmly while the knot is completed. The use of either Frame or Loom expedites the making of the lace, and renders the work much more firm.

The patterns used in Macramé are not, as in other laces, traced upon parchment, and pinned on to the pillow beneath the threads, as the lace is so simple that it is easily worked from a paper pattern, placed at the side of the worker, or from written directions. The difficulties to be mastered are these: To pin the cords which run along the length of the lace at even distances upon the Cushion, to work each Knot of the same tightness, to draw each Knot close up to the last, to preserve the same distance apart, when repeating the pattern, as kept at first, and to keep every thread lying straight down the cushion, in the order in which it was first arranged.

**KNOTS OR STITCHES.**—The stitches are all formed either of Knots or Loops, arranged as Bars, Cords, Fillings, or Knots. They should be mastered before any design is attempted, as the whole beauty of the lace depends upon their being made close and tight, and placed apart at set intervals; and a beginner will have quite enough to do to keep them even, while forming a pattern, without having to trouble over how they are made. The stitches are known as Bars, Cords, Diamonds, Fillings, Knots, Open Knottings, Leaders, Rows, and Stars, and are made as follows:

**Bars.**—The Bar is used to form the lighter portions of the design. It is made with two, three, or four threads, according to the thickness required, and in the following varieties:

To make a *Chain Boullée*, or *Single Bar*: Pick up two threads lying close together, hold one in each hand, and keep the left-hand thread tight; pass the right-hand thread round the left as a loop, in making which bring the end of the thread out over the first part of the loop, push the loop up to the top of the thread, then hold the right-hand thread tight in the right hand, and loop the left-hand thread round it, and run the loop up to the top of the thread. Repeat these two loops until the length required for the Bar is obtained; the usual number of loops are nine, but these are increased or decreased according to the thickness of the thread used. The Chain Bar is illustrated in the Macramé pattern, Fig. 597.

To make a *Double*, or *Knotted Bar*: Take four threads lying close together, hold two in the left hand and two in the right, and loop the right over the left, and then the left over the right, as in *Chain Bar*.

To make a *Flat Solomon Bar*: Take four threads close together, and pin down to the lower part of the cushion the two centre ones; then take the left-hand thread (see Fig. 589), and pass it over the two pinned down threads and under the fourth, or last thread (see Fig. 590), take the fourth thread, twist it round the one put underneath it, put it under the two secured threads, and bring it out over the first, or left-hand thread (see Fig. 590); then hold the fourth and first threads, one in each hand, and run them up the secured threads to the top. Now reverse the movement; take the thread now on the right hand, and put it over the two secured threads and under the left-hand thread, which loop round it, and put under the secured threads and out over the right-hand

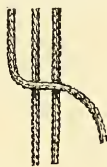


FIG. 589. MACRAMÉ—FLAT SOLOMON BAR.

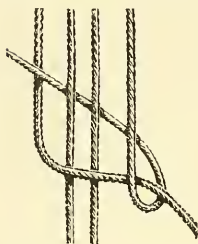


FIG. 590. MACRAMÉ—FLAT SOLOMON BAR.

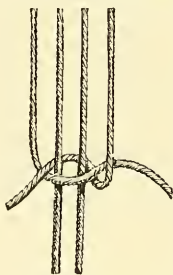


FIG. 591. MACRAMÉ—FLAT SOLOMON BAR.

thread, draw the knot so made up close to the first knot. Repeat these two movements for the length of the Bar. A finished Solomon Bar is shown in Fig. 595.

To make a *Ridge*, or *Twisted Bar*: Take four threads, and work like the first part of a Solomon Bar, and go on repeating this movement until the right length of Bar is made. The Ridge, or Twist, will come after two knots have been made. This Bar is much used in the Raised Macramé. The Twisted Bar is shown in Fig. 595.

*Cord*.—The cord is the horizontal line that runs the whole length of the lace, and which is used in many patterns two or three times. To work: Before commencing the pattern, count the number of the straight horizontal lines running the entire length that are required, and for each, wind upon a separate flat card a doubled thread that is rather longer than the length the lace is to be made. Where the design requires a Cord, take one of these cards, Knot the ends of the doubled thread, and pin down to the left-hand side of the Cushion, laying the cord as close as possible to the last Row worked, and straight across the Cushion from left to right; there stick a big pin into the cushion, and wind the doubled thread tightly round it, so as to make the line across the thread quite taut, and then firmly

pin the card to the Cushion. The Cord being placed, cover it with the lace threads. Take the first thread lying on the left side of the work, loop it over the Cord (see Fig. 592), and pull it through again to the front with the help of the Crochet hook; pull it up quite tight, and close to the last line of work, and then

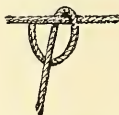


FIG. 592. MACRAMÉ—CORD.

loop it over the Cord again in the same manner. Take up the next thread and repeat, and continue to the end of the lace. The beauty of the Cord depends upon the evenness with which the loops are made upon it, and the perfect regularity of the line it forms, and this depends upon the tightness of the laid thread and the firmness of every loop made. Short, slanting lines in the lace, made without the introduction of the double thread, are formed by using one of the lace threads as a Cord, for which see *Leaders*.

*Diamonds*.—These are made with the short threads, and of Macramé Knots; they are formed in the working of the lace by taking one thread, slanting it to the right or left, and covering it with Knots made with the rest of the threads looped over it. The slanted thread is known as the LEADER, and when a set number of Macramé Knots have been made over it, it forms one side of a diamond, which figure is completed by three other threads being slanted and covered in the same manner. Diamonds are made with 6, 8, 12, or 16 threads, and with Single, Double, and Treble Leaders.

To make a *Single Diamond*: Take eight threads, number them from left to right, and pick up thread No. 4 in the left hand and hold it tight, slanting it from right to left, to form the LEADER on the top side of Diamond that slopes from the centre outwards. Hold thread No. 3 in the right hand, get it under the Leader, and make with it two loops of the MACRAMÉ KNOT on the Leader; push these loops well up to the top of the Leader. Pick up No. 2 thread, and make a Macramé Knot, and do the same with No. 1 thread; push all the Knots up to the top of the Leader, and then pin the Leader down to the Cushion. Now pick up No. 5 thread, hold it in the right hand, and slant it to the right to form the top of the Diamond on the right side, and slant outwards, pass thread No. 6 under it, and make the Macramé Knot on the Leader, and repeat to thread No. 8. Form the other two angles of the Diamond by reversing the slanting of the Leaders, sloping them inwards instead of outwards, and make the Macramé Knots upon them as before, using thread 8 before thread 7, and thread 1 before thread 2. Single Diamonds can be made with any even number of threads, but 8 or 6 are the usual number.

To make *Double Diamonds*: Take sixteen threads, divide them in the middle, and wind the last eight out of the way. Make thread 8 into the LEADER, cover it with the other threads, as described in Single Diamond, and pin it down; then take thread 7 (the first one used upon the Leader) and form that into a Leader by slanting it, and covering it with MACRAMÉ KNOTS in the same way; keep it close up to the first Leader, and, when that is reached, unpin it, and form a Macramé Knot with it

upon the second Leader; pin this Leader down to the cushion, and take the eight threads numbered from 9 to 16: Make No. 9 thread the Leader, and slant it outwards and cover it as before; pin it down and take thread No. 10, slant it and make it a Leader, and cover it as before, not forgetting to work the first Leader on to it at the last with a Macramé Knot. Finish the Diamond by reversing the slant of the Leaders, using the same threads for Leaders, and reversing the order of the Macramé Knots. Tie the Leaders together where they meet in the centre of the Diamond.

To make *Treble Diamonds*: Take sixteen or more threads, and work exactly like Double Diamonds, but make three LEADERS instead of two, by using threads 6 and 11 as Leaders, and reverse them in the same way as for Double Diamonds. In working Diamonds, the centre threads, before being used to cover the reversed Leaders, are frequently knotted together; these are either made in *Open Knitting* or in *Ornamental Knot*.

*Edging*.—The usual finish to Macramé is made as follows: Having worked all the lace, comb out and straighten the ends of the threads that hang down, and cut them to an equal length, so as to form a Fringe. Should a thick Edging, and not a Fringe, be required, bend the threads to the right, and BUTT-HOLE over them, so as to form a thick cord that follows the outline of the lace. Cut out, after every second Buttonhole, two ends of thread, so as to absorb all gradually, and yet keep the cord even throughout its length. Ornament the edge thus made with PICOTS.

*Fillings*.—These are made in the centres of Diamonds, either with Macramé, Ornamental, or Solomon Knots, or with Open Knitting. See these headings.

*Genese Groppo*.—See *Ornamental Knot*.

*Heading*.—The part to which the lace threads are first fixed is known as the Heading, and there are two ways of attaching them. The one most used is formed with the cord as follows: Prepare a doubled thread, rather longer than the length required for the lace, and wind it upon a Card. Knot the ends together, and pin the Knot to the upper part of the Cushion, on the left side. Unwind the doubled thread until it reaches the right side of the Cushion, and stick a big pin in there, on a line with the first pin, wind the thread tightly round it, and then pin the card to the Cushion. Take a skein of thread, cut it across at each end, or only in one place, according to the width of the lace required, draw out one of the threads, double it in half, put the loop thus formed under the stretched Cord or Doubled Thread (see Fig. 593), draw it through with the crochet hook, slip the two ends through the loop, and draw up tight, so that a Knot is formed upon the horizontal Cord; pin this Knot down. Continue to loop the threads on to the Cord until there are sufficient for a pattern (it is a mistake to put on a greater number), and loop them on slightly apart, so that they lie flat upon the Cushion, and can be worked without interfering with each other. When the whole of the lace is made, the

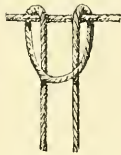


FIG. 593. MACRAMÉ  
—HEADING.

doubled thread supporting the threads can be drawn out the loops then form an open Heading.

The second manner of forming a Heading is as follows: Fix a line of black-headed pins along the upper part of the Cushion, from left to right, and a quarter of an inch apart. On to each of these pins fasten two doubled threads taken from the cut skein, and with their four ends work a SOLOMON KNOT. After the Solomon Knot has fastened the threads together, lay a CORD and work over it. This last Heading gives rather a better edging than the first.

*Join Threads*.—If a thread is to be inserted on a Leader or Cord, fasten it on as for the heading; if a thread requires renewing, make, with a new thread, a MACRAMÉ KNOT on a LEADER, and absorb the short end of the thread in the work. In other parts of the lace, tie the thread on with an Ordinary Knot.

*Knot*.—These are of three kinds—Macramé, Ornamental, and Solomon, and are described under those headings.

*Leaders*.—These are the threads that are slanted, either to form Diamonds or Stars. Take these threads from the ones forming the width of the lace, and when they have been covered with MACRAMÉ KNOTS to the length required, work them again into the pattern without distinguishing them in any way.

*Macramé Knot*.—This is the Knot from which the lace takes its name, and is worked with two, three, or four



FIG. 594. MACRAMÉ  
—KNOT.

threads. To make as shown in Fig. 594: Take three threads, and hold the third one in the right hand, pass it over the two, behind the third thread, and round underneath them, and bring it out over itself, repeat, and draw the knot thus made up to the top of the two threads. When worked with two threads, only one is enclosed; when worked with four threads, three are enclosed, but the knot in all cases is made with two loopings of the last thread.

Varieties of the Knot are formed by looping the thread three or four times instead of twice, and by working a whole row of these knots, and then commencing a second row as follows: Leave the first threads hanging, and take in the left hand the thread that formed the loops in the last row; make a Macramé Knot with this round the two threads in front of it, and draw up tight as before; continue to the end of the Row, always making the new Knots with the thread that made the knots on the first row, but that inclosed the strands behind the ones now looped together.

*Open Knitting*.—These stitches are used to fill up the centres of Diamonds, or are worked in rows along the lace. These Knots were used in the KNOTTING worked in the eighteenth century. To make as shown in Fig. 596, on page 334: Take four threads, and number them from the left to the right; take the first, and pass it over the second and third and under the fourth; take the fourth, loop it round the first, under the third and second, and over the first, and draw up; then take the first thread (which

is now on the right hand), and put it under the third and second and over the fourth (now on the left hand), then take the fourth thread, loop it round the first, and put it over the second and third and under the loop made by the first thread, and draw it up. While making the knot, keep the centre threads tight, and rather loosen the outer ones. Put a pin through this knot, take the four next threads, make a Knot with them on a line with them on a line with the last, and pin that down, and continue to the end of the row. For the second row—miss two threads, and make a Knot with two threads from the first, and two threads from the second Knot of the first row, pin down and repeat. For the third row—take on the two threads left

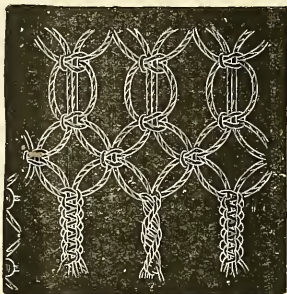


FIG. 595. MACRAMÉ—OPEN KNOTTING.

in the second row, and make the first knot with them, and with two threads from the first Knot on the second row. The difficulty in making Open Knotting, when working it in rows, lies in the necessity of making the Knots in even lines; this is obviated when one of the blue lines on the Ticking can be used as a guide. In Fig. 595 the Open Knotting is finished off with a RIDGE, or TWISTED BAR, and with two SOLOMON BARS.

To make Fig. 596: This Open Knotting is made like the one shown in Fig. 595, but with two Knots instead

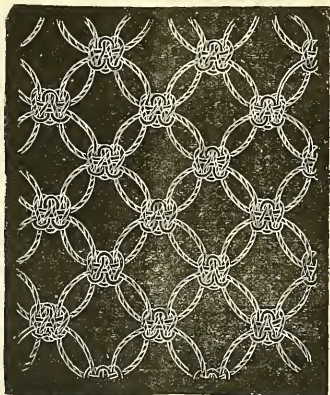


FIG. 596. MACRAMÉ—OPEN KNOTTING.

of one to each thick part. Work as in Fig. 595, and then repeat the Knot there made.

*Ornamental Knot.*—Used as a Filling in the centre of Diamonds, or to join Stars together, and worked as follows: Take four threads, and number them from the left

to the right; pin down two and three on to the cushion, at some distance from where the knot is being made; then take the four in the right hand, pass it over the two and three, under and over the one, then slip it under the two and three, and bring it out over itself, and draw it up tight. Repeat this until seven to nine knots are made, according to the thickness of the thread used. Take a Knitting needle (No. 10), place it upon the Ornamental Knot, and turn the ends of the knot over the pin, so as to inclose the pin in the Knot, and bring them out underneath the Knot in the place they started from, and there tie two ends on to the thread nearest them on the right side, and two ends on the left side. Smooth them down, and proceed to work the second half of DIAMOND or STAR with the threads used in the Knot. This Ornamental Knot is shown in Figs. 597 and 598.

*Rows.*—These are made either with horizontal CORDS or with MACRAMÉ KNOTS, worked over two or more perpendicular threads, or with OPEN KNOTTING.

*Solomon Knot.*—This Knot is much used in the lace to form Bars or centre fillings; the manner of working is fully described in SOLOMON BARS.

*Stars.*—These are used in the lace, and made with the working threads covered with MACRAMÉ KNOTS like Diamonds, but the first two Leaders, instead of slanting outwards, slant inwards to the centre, in order to form the right shape, and the two Leaders forming the bottom part of the star slant outwards from the centre. The Stars are made as Single, Double, and Treble Stars.

To work a *Single Star*: Take eight threads, number them from the left to the right, take the first as a LEADER, and slant it from left to right, and cover it with MACRAMÉ KNOTS, made with two, three, and four threads; pin it down, and take thread No. 8, slant it from right to left, and cover it with Knots made with seven, six, and five threads, and bring it to the centre, and tie the two Leaders together; then slant the right-hand Leader to the right, and the left-hand Leader to the left, and proceed to cover them in the same manner.

To work *Double Stars*: Take twelve threads, and use the first and the twelfth for LEADERS, work them to the centre as before, here pin them down, and make the second and the eleventh the next Leaders, and work them to the centre; make the last knots upon them with the first Leaders. Make an ORNAMENTAL KNOT with the four centre threads, and secure it, then divide the threads again, and work the second half of the Star, slanting the Leaders from the centre outwards. This Star is shown in the pattern given in Fig. 599.

To work *Treble Stars*: Take twelve threads, and repeat the instructions given for Double Stars, but make a LEADER of third and tenth threads, as well as of first and second, and eleventh and twelfth. Make the ORNAMENTAL KNOT in the centre, and then slant the Leaders outwards. This star is shown in the pattern given in Fig. 598.

*PATTERNS.*—The following Designs, illustrating the various stitches used in Macramé, will be within the scope of the worker who has learned the Knots. These designs are intended for Furniture Lace, and should be worked

with either medium or coarse *écru* thread; they can be altered into trimming laces by being worked with fine black or white silk.

To work Fig. 597: In this pattern the threads are not Knotted on to a Cord as a Heading, but are arranged upon large-headed pins as follows. Place a row of pins, along a blue line of the Cushion, a quarter of an inch apart; cut a skein of threads at each end, take two threads, and double them over each pin. First row—work a SOLO-

MON KNOT in each Bar. Fifth row—Knot six Knots on the first Chain, then take the next two Chain Bars, and pass the fourth thread forming them round the others, as in the first part of MACRAMÉ KNOT; divide the threads again into pairs, and work the Chain Bar six knots to each Bar. Sixth row—make a Solomon Knot on every four threads, and pin it down. Seventh row—work a Cord as in the second row. Eighth row—take eight threads, divide them, and make the top half of a TREBLE STAR;

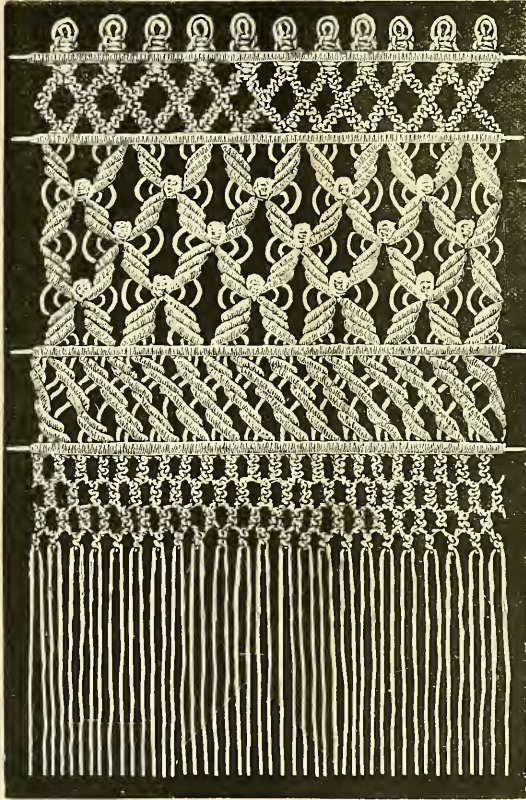


FIG. 597. MACRAMÉ PATTERN (NO. 1).

MON KNOT below each pin with the threads on it. Second row—wind a double thread, long enough to work the length of the lace, upon a card. Pin the end of this to the left side of the Cushion, and lay it close along beneath the Solomon Knots as a CORD, and pin the card and the Cord firmly down on the right hand of the Cushion. Then work over the Cord with every thread, as explained in Cord. Third row—work a Solomon Knot with every four threads, and pin each down. Fourth row—work a CHAIN BAR with every two threads, tying six

repeat to the end of the row. Ninth row—make an ORNAMENTAL KNOT in the centre of each Treble Star, using the two centre threads of each half Star. Draw the Ornamental Knot over a knitting needle, bring the ends between the two corners of the Star, and turn them under; tie them in a common knot to the other ends, divide the threads again, and work the lower half of Treble Star; repeat to the end of the row. Tenth row—take the right-hand bottom quarter of the first Treble Star, and the left-hand bottom of the second Star, make an

Ornamental Knot between them, and work the lower half of Treble Star with these threads. Continue to make Ornamental Knots and lower halves of Treble Stars to the end of the row, then take the left-hand bottom quarter of the first Star, and make three slanting lines with it. Eleventh row—make an Ornamental Knot between the two first parts of the Star, and finish by working the lower half to it; repeat to the end of the row. Twelfth row—work a Cord like the second row. Thirteenth row—take the first three threads, and use the first as a LEADER, and slope it from left to right; cover it with a Macramé Knot from each of the other two threads; repeat to the end

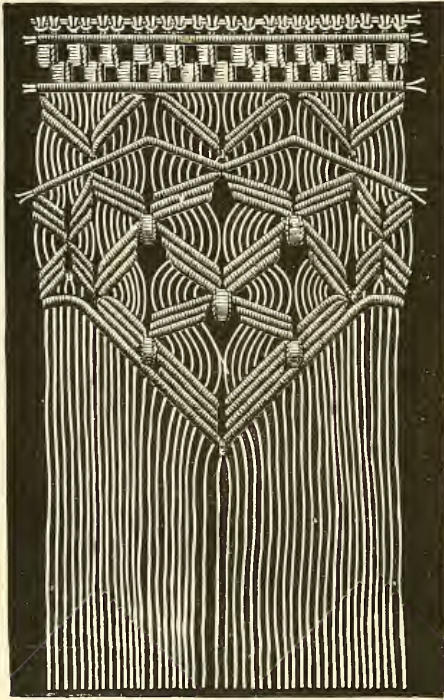


FIG. 598. MACRAMÉ PATTERN (NO. 2).

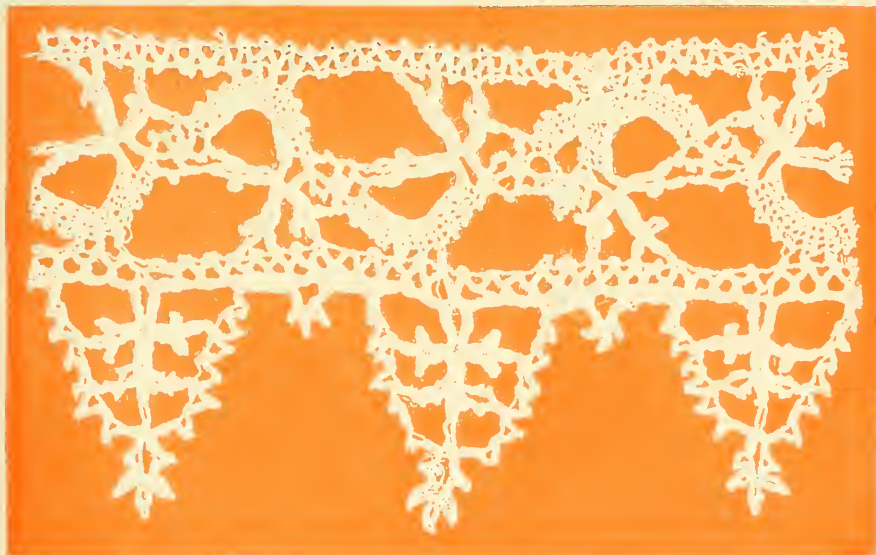
of the row. Fourteenth row—take the first thread as a Leader, slope to the right, and cover with Macramé Knots from four threads. Take the fifth thread, make it a Leader, and cover it with Knots made with the one thread left from the line above it, and two from the next; repeat this last slanting line to the end of the row, always taking the Leader from one slanted line in the previous Knot, and the covering threads from the slanted line before it; repeat this row from the commencement three times. Eighteenth row—work a Cord like the second row. Nineteenth row—make Chain Bars with every two threads of six Knots to each Chain Bar. Twentieth row—miss the

first thread, and make Chain Bars of all the rest, six Knots to each Bar. Twenty-first row like the nineteenth. Twenty-second row like the twentieth, but work four Knots instead of six to each Bar.

To work Fig. 598: Wind a double thread, the length of the lace, upon a card, pin it to the Cushion, and fasten the threads to it, as described in HEADING. First row—fasten a second double thread down, and work the CORD. Second row—take four threads, number them from left to right, and make a MACRAMÉ KNOT with the fourth thread over the other three. Work the Knot until there are four loops upon the thread. Repeat to the end of the row. Third row—take two threads from the first Macramé Knot and two from the second, and make the Macramé Knot with the fourth thread the same number of times as in the previous row; repeat to end. Fourth row—work the Cord. Fifth row—work the upper part of a DOUBLE STAR, using sixteen threads. Sixth row—work the Cord, but instead of making it a horizontal line, arrange it as a diagonal one, and pin it firmly in this shape to the Cushion before covering it with the double loops. Make the first slant of the Cord right across the first Star and upwards, the second into the centre of the second Star and downwards, the third from the centre of the Star upwards to the top, the fourth across the third Star downwards, and repeat from the commencement when carrying on the pattern. Seventh row—take the first eight threads, and work with them the two upper halves of a TREBLE STAR, then take the next sixteen threads, and work with them the two upper halves of a Treble Star, work another Treble Star with sixteen threads, and another Treble Star with eight threads, and repeat from the commencement of the row. Eighth row—work the second or bottom half of a Treble Star with the first eight threads, then take the four centre threads of the sixteen that worked the large Star, and make with them an ORNAMENTAL KNOT; divide these four threads, and work with the sixteen the second, or bottom half, of the Treble Star, repeat the Ornamental Knot and the lower halves of the large Treble Stars with the next sixteen threads, work the small eight-thread Star without a Knot, and repeat the whole pattern from the commencement. Ninth row—make an Ornamental Knot with the threads 23, 24, 25, and 26, and before commencing the pattern, then miss the first eight threads, and, with the next sixteen, make the upper half of a Treble Star and an Ornamental Knot with its four centre threads, then take the next sixteen threads and repeat the upper half of a Treble Star with them, miss the next eight threads, and repeat from the commencement. Tenth row—miss the first sixteen threads, and make the lower half of a Treble Star with the next sixteen, and an Ornamental Knot on each side of them; miss the next twenty-four threads, and repeat the lower half of the Treble Star. Eleventh row—take a double thread, and pin it down to make a Cord; arrange it as follows: lay it horizontally along the ends of the two small Stars, and close to them, then bring it down to the lowest point of the Treble Star worked in the last row, and up again to the commencement of the small Star, and pin it down carefully before covering it with the double loops.



GENOA PLAITED LACE, WITH BORDER OF DRAWN WORK (RARE).



GREEK LACE, OF RETICELLA PATTERN.





To work Fig. 599: Place along a line in the Ticking of the Cushion large pins a quarter of an inch apart; cut a skein of thread in one place, and hang two threads doubled on to each of the pins. First row—work with every four threads a SOLOMON KNOT. Second row—lay down a double thread and work over it as in CORD. Third

last thread of one group to loop over the first two threads of the next group. Fifth row—lay down the doubled thread and work the Cord. Sixth row—take twelve threads, divide them, and work with them the upper halves of a TREBLE STAR, pinning each Star firmly to the Cushion as worked; repeat to the end of the row, and

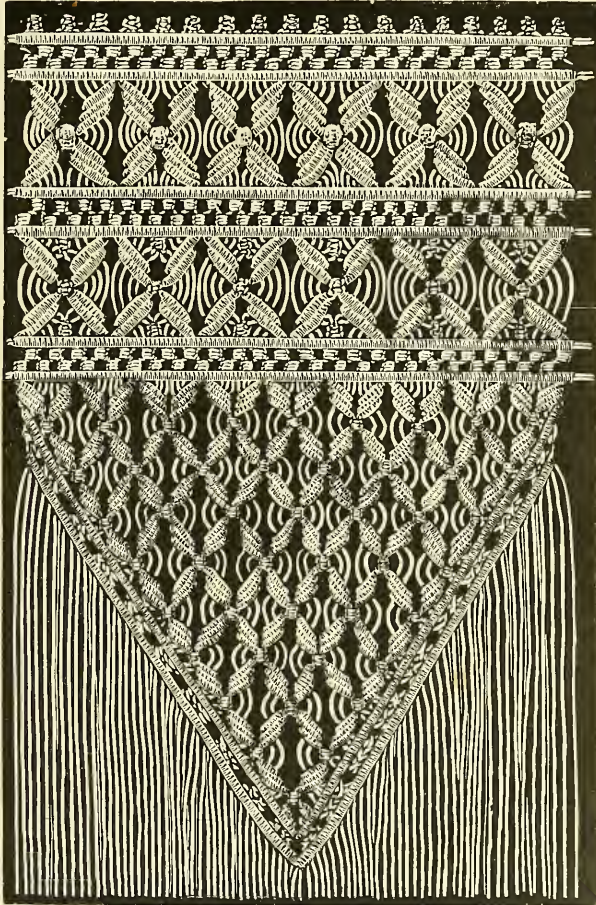


FIG. 599. MACRAMÉ PATTERN (No. 3).

row—take the first three threads, and make the MACRAMÉ KNOT over the first two with the third thread; loop the thread three times over the others; repeat to the end of the row. Fourth row—leave the first two threads, and take the one that was looped over the others, and with it make the three loops over the fourth and fifth threads; repeat these loops to the end of the row, always using the

make six Stars. Seventh row—take the four centre threads of each group of twelve threads, and work an ORNAMENTAL KNOT with them, tie it tight, re-divide the threads, and work the lower half of the Treble Star with them. Eighth, ninth, tenth, and eleventh rows—as the second, third, fourth, and fifth rows. Twelfth row—make a flat Solomon Knot with the four centre threads of

each group of twelve threads, then commence with the first thread and work the upper halves of a DOUBLE STAR with the group of twelve threads six times, and in the centre of every Star work with the four centre threads another flat Solomon Knot. Thirteenth row—work the lower half of the Double Star, and then with the four centre threads of each group of twelve work a flat Solomon's Knot. Fourteenth, fifteenth, sixteenth, and seventeenth rows—as the second, third, fourth, and fifth rows. Eighteenth row—take the first eight threads, divide them, and work with them the upper halves of a Treble Star; repeat to the end of the row with eight threads to each Star, and make nine Stars, and then take the four centre threads of each group of eight, and work a Solomon's Knot with them, which pin down to the cushion as made. Nineteenth row—leave the first four threads alone, and then work exactly as the eighteenth row, leaving the last four threads of the ninth Star alone. Twentieth to twenty-sixth rows—repeat the nineteenth row, always leaving the first and last four threads unworked, so that the pattern is reduced finally to the upper half of one Star, which forms a point in the centre, as shown in the illustration. Twenty-seventh row—take the first thread and slant it down to the bottom of the last Star, pin it down there, and work over it as a Cord; then take the last thread of the ninth Star and slant that to meet the first, pin it down, and work over it as a Cord. Twenty-eighth row—make a Solomon Knot with every four threads of the pattern. Twenty-ninth row—repeat the twenty-seventh row, tying the two laid threads together where they meet in the centre of the pattern.

To work Fig. 600: Fasten a row of pins into the Cushion a quarter of an inch apart, cut a skein of thread twice, and hang two doubled threads on to each of the pins. First row—work a MACRAMÉ KNOT on each four threads, reversing the Knot at every other group of threads. Second row—lay down a double thread as a CORD, and cover it with two loops from each thread. Third row—take the first twelve threads, and with the centre four work the OPEN KNOTTING with two knots, illustrated in Fig. 596; then divide the threads in half, and with the first six work the left hand top half of a DOUBLE STAR, and with the last six work the right hand half of the same Star, but cross the second LEADER of that half over the Leader of the first half, and keep it pinned down in that position ready for the next row; repeat to the end. Fourth row—take the threads Nos. 11, 12, 13, and 14, and make the Open Knotting with two Knots, and pin down firmly; repeat to the end of the row, using the last two threads of one group of twelve threads and the first two of another for the Knot, then finish the lower half of the Star; on the Leader crossed over from right hand to left work all the left hand threads except thread No. 6, which make the first Leader on the right hand side, putting it under the crossed Leader; having completed the Star, work with the four centre threads of each group of twelve an Open Knotting Knot, as worked in the third row. Fifth row—lay down a double thread and work a Cord. Sixth row—work an Open Knotting Knot with every four threads. Seventh row—work a Cord. Eighth row—take twenty threads

and make an Open Knotting Knot with the middle four, then with the four on each side of the Knot work a short Cord slanting towards the Knot, pin all down, take No. 1 thread, make it a Leader, and work the left hand top side of a TREBLE STAR, bringing in all the threads as far as No. 10; then, with No. 20 as first Leader, work the right hand top side of Treble Star, bringing in all the threads from No. 20 to No. 11; repeat to the end of the row. Ninth row—work a CHAIN BAR with six Knots with every two threads. Tenth row—knot two Chain Bars together, re-divide them, and work two Chain Bars with eight Knots

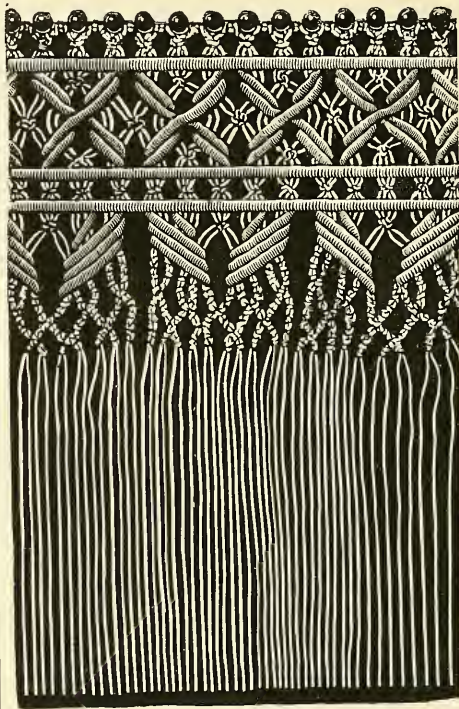


FIG. 600. MACRAMÉ PATTERN (No. 4).

each; repeat to the end of the row. Eleventh row—repeat the tenth row, but only work four Knots to the Chain Bars.

The following pattern, from a piece of Macramé Lace worked in the eighteenth century, can be worked from instructions without a design. It is formed with flat Solomon and Twisted Solomon Bars, and with Open Knotting, and is very easily worked, and extremely elegant. To work: Lay a double thread as a HEADING, cut a skein of thread once, and loop on any number of threads that divide into four, and pin each down just enough apart to

lie flat. First row—lay down a doubled thread and work it as a **CORD**. Second row—make with every four threads flat **SOLOMON BARS**, six knots to each Bar. Third row—leave the first two threads, and with the four next make a Solomon Bar with four knots; repeat to the end of the row, always taking two threads from one Bar of the last row and two threads from the next Bar. Fourth row—with the first four threads make a Solomon's Bar with four knots, and repeat to the end of the row. Fifth row—leave the first two threads, and make with the next four threads a Twisted Solomon Bar of eight knots; repeat to the end of the row, always making the Twisted Bar with two threads from one Bar and two threads from another Bar of the preceding row. Sixth row—commence with the first threads and make a Twisted Bar, as in the last row. Seventh row—leave the first two threads, and make Solomon Bars of five knots each. Eighth row—take the first threads and make Twisted Solomon Bars of twelve knots. Ninth row—leave the first two threads, and with the next four make the **SINGLE OPEN KNOTTING**, illustrated in Fig. 595. Tenth row—take the first two threads, and two from the first Knot, and with them work the Open Knotting, as in the ninth row. Eleventh row—work like the ninth. Twelfth row—Knot every four threads together and cut the ends of the threads straight, allowing two inches for fringe.

**Madagascar Lace.**—A native production of the island from which it takes its name, and of the neighbouring coasts of Africa. The lace resembles gimp more than lace, and is made of a number of loose threads twisted together, so as to form scallops and loops, and secured in those positions. It possesses no value beyond the fact of its being unlike any lace of European manufacture.

**Madapolams.**—A coarse description of calico cloth, of a stiff heavy make, originally of Indian manufacture, where it was employed for Quilts. It can be had either dressed or undressed, for underclothing, and measures from 29 to 33 inches in width, or in the double widths it is from 1½ yards to 33 inches wide. These latter varieties are much employed for Curtains, Quilts, servants' Aprons, &c.

**Madeira Lace.**—The lace made by the natives of Madeira is not a native production, and the manufactory has only existed for fifty years. The laces made are Maltese, Torchon, and a coarse description of Mechlin.

**Madeira Work.**—This is white Embroidery upon fine linen or cambric, not differing from Irish Work or Broderie Anglaise in any material degree, but made by the nuns in Madeira, and eagerly sought by all admirers of fine needlework because of the excellence of its workmanship. To make as shown in Fig. 601: Trace the design upon fine cambric, work the outline in **BUTTONHOLE STITCH**, **OVERCAST** the **EYELETHOLES**, and fill in their centres with eight-armed **WHEELS**. Make the dots in **POINT DE POIS**, and the leaves in **POINT LANCÉ**, join the insertion to the edging, and hide the seam thus made by working over it in **DOUBLE CORAL STITCH**.

**Madeira Work Trimmings.**—These are hand-sewn Embroideries, executed by nuns in the Island which gives

its name to the industry. Edgings, Insertions, Flounces, and children's Dresses, of very excellent quality, are worked on muslin, and imported to this country. It is to be had both in close and open work. Our own Scotch and Irish White Embroidery, especially the latter, is equally good.

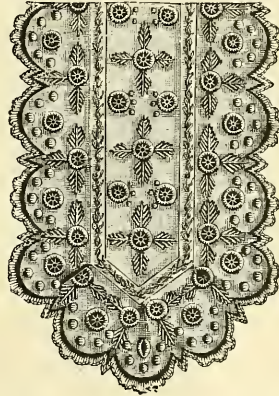


FIG. 601. MADEIRA WORK.

**Madras Lace.**—A school for lace making has lately been founded in Madras. The lace made is the black and white silk Maltese Guipure.

**Madras-net Muslin.**—This is a handsome, but coarse make of Muslin, produced in several varieties, some in cream colour, others with coloured designs of a bold character, and others again in uni-colour. They are all 72 inches wide. Those with coloured designs rise, from the price of the cream-coloured Muslins, to more than double their value.

**Madras Work.**—This work is so called from its being executed upon the brightly coloured silk handkerchiefs that are known as Madras handkerchiefs. When embroidered these handkerchiefs are used either for caps, mats, or workbasket covers, or are made into Chair Backs, by lace being sewn round them. To work: Select a brightly coloured handkerchief, with a deep border, composed of lines of various widths and of contrasting colours, and line it with calico. Work in Embroidery silks over these lines in **DOUBLE CORAL STITCH**, **POINT CROISÉ**, **TÊTE DE BŒUF**, and **LATTICE STITCH**, selecting silks that contrast in colour with the lines of the handkerchief. Having filled in with these open stitches all the lines that compose the border, select either a dark blue, green, or brown silk, and **RUN** it along both sides of each line, so as to enclose the fancy stitch decorating the centre.

**Make One.**—One of the ways in Knitting of enlarging the pattern. See **KNITTING**.

**Making Crossings.**—See **CROSS TRACING**.

**Making up Lace Sprigs.**—See **HONITON APPLI-CATION**.

**Malabars.**—Cotton Handkerchiefs, printed in imitation of Indian Handkerchiefs, the patterns of which are of a peculiar and distinctive type, and the contrasts of colour brilliant and striking. See MONTEITHS.

**Malins Lace.**—Another name for MECHLIN LACE.

**Maltese Lace.**—Lace making was carried on in Malta during the sixteenth century, but the lace then produced was of a coarse description, and resembled Mechlin and Valenciennes without their fine grounds. But during the present century the manufacture of Greek Guipures was commenced in the island, and the first black silk plaited laces made of these designs came from Malta. The Lace is a handsome and heavy lace, made both in white silk and thread, and also in the black silk known as Barcelona silk, such as is used in Spain and France for the Spanish Chantilly Blonde Laces. The patterns are all simple, and either arabesque or geometric; they are worked upon the PILLOW, are connected together with a PEARLED BAR ground made at the same time as the designs, and are

**Manteau.**—The French name for a cloak, or loose external covering, worn out of doors.

**Mantle.**—An outer covering somewhat resembling a short cloak, from which it differs in being slightly fitted to the figure, and having either a loose frilling over the elbows, where the arms protrude from under it, or, sometimes, a very short sleeve commencing from the elbow. The size, form, and material of mantles vary with the season, the fashion, or the figure and taste of the wearer. They may be had in silk, velvet, cashmere, lace, and fur. After the Conquest, the cloaks so designated were introduced by the Normans, who wore them—at all seasons of the year—embroidered, lined with costly furs, fringed, and jewelled. The Mantle presented to Henry I. by Robert Bloet, Bishop of Lincoln, was valued at a sum equal to about £1,500 of our present currency. That of Cœur de Lion was of much greater value, and the inventories of our various sovereigns contain entries of their mantles. Those represented in Anglo-Saxon MSS. as worn by the ladies of

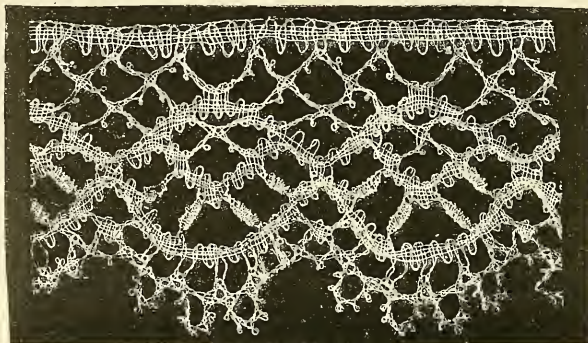


FIG. 602. MALTESE LACE.

formed of PLAITING and CLOTH STITCH. The best are decorated with a little raised work, but the usual make is shown in Fig. 602, which consists of a simple Pearled Bar ground, with a pattern formed of Cloth Stitch, and Plaitings. The edge of the lace is distinguished by its lightness. The manufacture of Maltese Lace is not confined to Malta, but is largely carried on in Auvergne, Le Puy, Ireland, Buckinghamshire, and Bedfordshire, while the lace made in Ceylon and Madras resembles Maltese. Hand-some shawls and veils, worth £30, were at one time made of this lace, but latterly the manufacture has been limited to narrow trimmings, costing from 1s. 6d. to 10s. a yard.

**Manchette.**—A French term denoting a cuff; the word *Manche* meaning a sleeve, and the fragmentary character of the sleeve represented by the final diminutive “*ette*.”

**Manilla Hemp.**—A fibrous material obtained from a plant allied to the Banana, and a native of the Philippine Islands. Mats, cables, and rigging in general are made of it. See HEMP.

that time were of the Poncho order, being a square with a hole in the centre, sufficiently large to admit the head of the wearer. Perhaps the earliest mention of them is to be found in the Book of Ruth; and, doubtless, such a form of garment dates back to the period immediately subsequent to the Fall. Amongst the Greeks it was called the *Pallium*, and the Romans the *Toga*. Our own old English name “pall” was a corruption of the Greek *Pallium*.

To make a Crape Mantle needs especial care. When making a small cape, or rotunde, without a lining, cut the piece so that the straight way of the material shall be preserved for the centre of the back. Fold the Crape together in equal halves, and then cut out the Cape upon the desired pattern, and thus avoid a seam down the back. If, however, a join be unavoidable, cut off the thick part of the extreme edge of the Crape at the selvedges, and unite them down the back by means of a MANTUEMAKERS’ HEM, which should be left unpressed. To make a Scum on the shoulders a method is adopted that has no name to distinguish it, as follows: Make a RUNNING on

the right side of the Cape, leaving the two raw edges standing up on the shoulders. Then fold back the two sides, laying them together, and make a second Running, sufficiently deep from the first as to enclose the raw edges (which may be seen perfectly well through so transparent a material), and to enable the needlewoman to take in the edges, and leave a joining free of loose ends of thread when placed back into position. It is less liable to stretch, and lies flatter for that part than a Mantua Makers' Hem. The extreme edge of the mantle is sometimes finished by a narrow sarsenet ribbon being run on, and then turned up on the inside, so as to give a firm foundation for a mourning fringe, and Crêpe rouleau Heading, as a trimming. If a double Crêpe tuck be used instead of fringe, it is easiest to place the raw edge of the Cape between the two of the Tuck, and TACK through all three sufficiently far in, to allow of afterwards turning the raw edge of the Tuck on the wrong side of the mantle, and SLIP STITCHING it down to make all neat. A fancy fold may then be laid over the cut edge of the Tuck on the mantle's right side.

**Mantle Cloths.**—A term employed in trade to denote every description of cloth suitable for mantles, cloaks, and all other purposes of exterior clothing for men, and, in many cases, also adapted for women's wear.

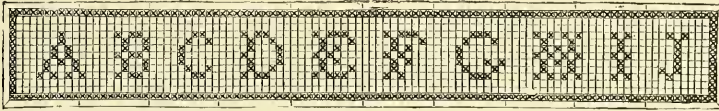


FIG. 603. MARKING IN CROSS STITCH.

**Mantua Cushion Point.**—A name sometimes given to GENOESE BRAID LACES.

**Mantua-makers' Hem.**—This is a quick method of Hemming, practised by dressmakers only, by which the Running together of two pieces of material, previous to their being Felled, is rendered unnecessary. The term Mantua-maker owes its origin to the rich silks produced at Mantua, in black and in colours, which were imported into this country in 1685 by the French immigrants, and which appear to have borne the first reputation for excellence. To work: Place the two raw edges together, fold both of them over, and HEM through the double fold of stuff, leaving the Hem so formed as a ridge, instead of a flat one, as it would have been had it been Felled. See FELLING.

**Marabout.**—A peculiar kind of "thrown" silk, frequently made of three threads of raw silk, which, being nearly white as it comes from the cocoon, is capable of receiving the most delicate shades of colour at once, without the discharge of its natural gum. A thin textile, very fine in quality, is produced from it, of which fancy scarves are made, having a white centre and coloured borders. The great delicacy of the strands of this tissue was the origin of such a name being applied to it, as the feathers of the bird so called are notable for their extreme delicacy.

**Marabout Feathers.**—These are procured from a species of Stork, Adjutant, and Paddy or Rice Bird, and may be had in white, grey, or dyed. They are employed as plumes for Head dresses, Bonnets, and Trimmings for Dresses, Fans, Muffs, and Tippets, and are used with gold, silver, and pearls. White Marabout Feathers are more expensive than the grey, and have sometimes been sold for their weight in gold. The best Feathers are taken from the tail and underneath the wings.

**Maracaybo Lace.**—Better known as Venezuelan Lace, and consisting of Drawn Threads united with Darned Stitches. See VENEZUELAN LACE.

**Marbled Cloth.**—A new material, manufactured in two shades, composed of silk and wool, and interwoven so that the surface is mottled or "dappled." In the sixteenth century "marble-silk" was manufactured, the web of which was of a variety of coloured threads, so woven as to give the appearance of marble to the web, stained with many hues. Many ecclesiastical vestments made of this description of silk were in use in old St. Paul's; and we read that the Lord Treasurer rode to meet "the old gwyne of Schottes" when she "rod throught London," "with a C. gret horse, and their cotes of marbull" on the 6th of November, 1551.

**Marcella, or Marsella.**—A description of cotton

Quilting or coarse Piqué, having a pattern resembling that of diaper in relief. The name is derived from the Marselles Quilts, of which it is a lighter and cheaper variety. Marcella is sold by the yard for making toilet covers, dressing table mats, and other articles. The width measures from 30 inches to 36 inches.

**Marking.**—The art of Marking was carried to great perfection before the invention of the numerous modern marking inks, and during the years succeeding home-weaving of linen, when the name was woven into the material as part of the design. To be able to embroider the name of the owner, and the numerals standing for the number of articles possessed, was an accomplishment that no lady of the eighteenth and earlier part of the nineteenth century was without, and the work executed then was frequently of a very beautiful description, and always conspicuous for its neatness and finish. At the present date Marking in England is almost exclusively confined to pocket-handkerchiefs, bed linen, and woollen materials; but upon the continent, Initials beautifully worked often form the sole ornamentation of silk cushions, table covers, and work-basket covers.

The marking of linen may be effected in a variety of stitches: in Cross Stitch, Embroidery Stitches, and Chain Stitch; but the orthodox style is after the first-named method. Fig. 603 is a sample of the easiest kind of

**Marking.** To work: Procure ingrain red cotton, and work upon Linen of a coarse texture, so as to be guided by the threads that are woven in it. Form the letters with CROSS STITCH, and place the stitches at the distance apart shown in the illustration, counting the linen threads as squares.

Fig. 604 shows the numerals used in marking. To work: Trace their outlines upon the material, and RUN them with fine Embroidery cotton, then fill the centres with a padding of soft cotton, and work them entirely over in RAISED SATIN STITCH.



FIG. 604. MARKING IN SATIN STITCH.

To work the letters shown in Fig. 605: Trace the outline upon the material, and place the letter across a corner and not straight upon the article. RUN the outlines round with fine Embroidery cotton, and work the dark centres in RAISED SATIN STITCH, HERRINGBONEING a light thread over the Satin stitch when complete. Work all the dots in POINT DE POIS, and the flower spray, the leaves, and flower petals in Satin Stitch, the centre of each flower as an EYELETHOLE, and the stems in OVERCAST.

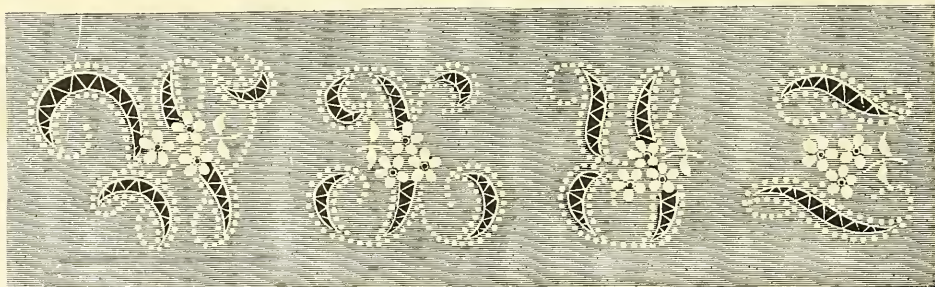


FIG. 605. MARKING IN EMBROIDERY.

**Marking Cotton.**—An ingrain coloured sewing cotton, to be had in Turkey-red and blue, and sold in small balls and reels; the numbers running from 40 to 120, by tens.

**Marten Fur.**—This animal is of the Weasel tribe. There are two kinds of Marten, the Baum, or Pine Marten (*Mustela abietum*), and the Stone Marten (*Mustela saxorum*). This animal is a native of most European countries, and found in mountainous districts, while the manufactured skin is sometimes known as the French Sable. The Fur is of a dark brown at the extremity of the hair, while nearest the skin it is of a bluish white. The throat

of this species is of a pure white, distinguishing it from the Baum, which has a yellow hue. It is a superior description of Fur, and is employed for women's dress. There is also the English Marten.

**Maskel Lace.**—An old lace, now obsolete.

**Mastic Cloth.**—A new variety of canvas, designed for embroidery purposes. It is woven in alternate stripes, from four to five inches in width; consisting of Basket woven Canvas, and a species of SATIN SHEETING. Mastic cloth measures 56 inches in width.

**Mat.**—A lace maker's term for the close part of a design. In Pillow Laces this is worked in CLOTH STITCH, in Needle made laces with close and even rows of BUTTONHOLE.

**Mat Braid.**—A thick worsted Braid, woven after the manner of plaiting, of from half an inch to three inches in width. It is to be had in other colours besides black, and is employed as a trimming for coats, dresses, outdoor cloaks, &c.

**Matelassé.**—A French term applied to a silk or woollen textile, to denote the peculiar style of its manufacture. Such materials have a raised figured or flowered design on the surface, having a quilted or wadded appearance. This is indicated by the adaptation of the past participle of the verb *Matelasser*, to quilt or wad. Matelassé silk is employed for dresses and mantles, very fine descriptions having been recently produced. Those of wool are employed for a cheaper class of mantles and jackets, but not for dresses. Those of silk are made in white and in colours, and are much used for opera cloaks, as well as real hand-quilted silk and satin.

**Mechlin Embroidery.**—A term applied to Mechlin Lace, as the thread that was inserted round the outlines of that lace gave it somewhat the look of Embroidery.

**Mechlin Grounds.**—These are of two kinds, the Circular and the Hexagonal, but both are known as the "Vrai Réseau" by laceworkers, and used in Brussels and other laces as well as in Mechlin. The manner of making these grounds is shown in Figs. 606 and 607, in which they are purposely enlarged, to render them more easily understood.

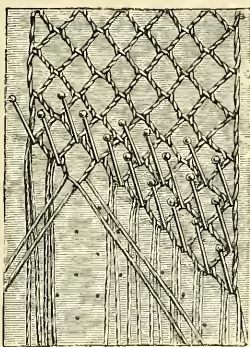


FIG. 606. MECHLIN GROUND—CIRCULAR MESH.

To work the *Circular Mesh* shown in Fig. 606: For each twist two BOBBINS are required, so commence by

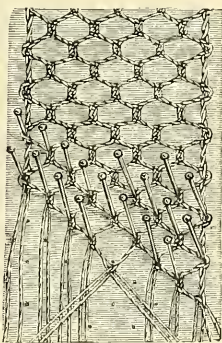


FIG. 607. MECHLIN GROUND—HEXAGONAL MESH.

hanging on four Bobbins at each Pinhole at the top of the pattern; take the two Bobbins at the outside of the left hand Pinhole, twist these three times, and pin them down straight so as to form the edge of the insertion; twist the other two three times, and pin them down in the Pinhole to the right; take up the next four Bobbins, divide them, twist two three times, and pin them down with the pin last stuck, twist the other two in the same way and put up a fresh pin to the right of them; repeat

with the four Bobbins until the first line is formed across the lace. In working the next line, twist and pin down the Bobbins as before, but take one of the Bobbins from one twist and one from the other to twist together, instead of using the same pair together always; the way to do this is shown in the illustration, as is also the line across the lace in which the meshes are made.

To work the *Hexagonal Mesh*, as shown in Fig. 607. This is both a plaited and a twisted ground: Put up two pairs of BOBBINS (four) at each Pinhole at the top of the lace, and work the two side Bobbins as before mentioned to form the outside edge, and twist the others down to the first row of Pinholes, as in Circular Mesh. Then with the four Bobbins work CLOTH STITCH twice or three times backwards and forwards without putting in pins, and forming a close plait. Work the whole row, and then divide the Bobbins that have been plaited together, putting up a pin between each pair; twist each pair twice, the right hand pair to the right, the left hand pair to the left, then take a pair of Bobbins from each side of the mesh and form a plait as before with Cloth Stitch. Work the ground entirely in this way, twisting the threads to form the sides, and plaiting them in Cloth Stitch where the pins are stuck. The manner of working the meshes across the lace is shown in the illustration.

**Mechlin Lace.**—Before the middle of the seventeenth century all Flemish Pillow Laces were indifferently classed as Mechlin or Malins Laces, and it is only by distinguishing the fabrics made at Antwerp, Mechlin, Lierre, and Turnhout by the flat shiny thread that surrounds their outlines that we know these old Mechlin Laces from the productions of Ypres, Bruges, Dunkirk, and Courtrai. These old Mechlin Laces are shown in Fig. 608, and generally have no grounds, and are frequently called Broderie de Malins by old writers, or "lace without ground." Mechlin Lace was worn by Anne of Austria, but the period of its greatest popularity was during the eighteenth century; it was then the only Lace used for ruffles and cravat ends, and for all purposes except full dress occasions. It was the favourite Lace of Queen Charlotte and Princess Amelia, and was exceedingly popular in England until superseded by Spanish Blondes. The Lace is made in one piece upon the Pillow, the ground being formed with the pattern, and, as both are made of the very finest thread, and require much skill to execute, the fabric is extremely costly. It is an extremely delicate lace and very transparent, and retains its original feature of a shiny plait thread surrounding the outlines of the sprigs and dots that form the design. The stitches are chiefly Cloth Stitch, but occasionally some of the light open Fillings are introduced. Mechlin Lace is always made with a Réseau ground, either of circular or hexagonal-shaped meshes, the old Malines à Bride occasionally met with being productions of neighbouring towns, and not true Mechlin.

Fig. 609, on the following page, is a modern Mechlin Lace design, showing the traced parchment pattern upon which it is worked. To work: Secure the pattern to the Pillow in the ordinary manner, and hang on sixty BOBBINS filled with thread (No. 250), and six filled with

double thread (No 60). Use these last to form the plait outlines to the flowers. Work the ground as the Circular Mechlin Ground, the pattern in CLOTH STITCH. Pin the outline plait threads round the outside of the design, and secure them by working over them the threads that form the ground.

**Mechlin Lace Wheel.**—Used in ancient Needle Point and in Modern Point, and formed with a number of Bars

design, such as pomegranates and their leaves and flowers, passion flowers with their fruit, &c. For Russian canvas: This material is sold, arranged for borderings, with a design already woven into it of a colour contrasting with the ground, therefore it will be sufficient to work over that as a pattern. To work the flowers: Fill them in with shaded floss silk in SATIN STITCH, make FRENCH KNOTS with purse silk for their centres, and secure round them

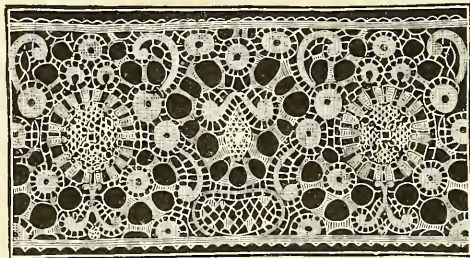


FIG. 603. MECHLIN LACE—OLD.

crossing each other, with a circle or wheel ornamented with Picots in the centre of the space. To work: Work on a single thread in BUTTINHOLE STITCH a number of Horizontal BARS at equal distances apart. Work the same Bars perpendicularly, but after having worked five or six Buttonhole Stitches past where the horizontal and perpendicular lines meet, commence to form a small circle or wheel in the centre; work half a quarter of the circle in Buttonhole, make a small loop with a pin, and into this three Buttonhole Stitches; then proceed as at the beginning of the circle, and work each quarter the same

as an outline a thread of purse silk, as in COUCHING. For the fruit, Couch down in BASKET STITCH or with plain laid threads, the gold thread to fill in their centres, and secure purse silk round them as an outline. For the leaves and stems, work in Embroidery silks of various shades in CREWEL STITCH, and edge them with a gold cord. Pieces of silk velvet can be introduced into this Embroidery, and APPLIQUÉ on to the ground instead of the elaborate stitches, and the ground can be worked over in TEXT STITCH, or left plain, according to the fancy of the worker.

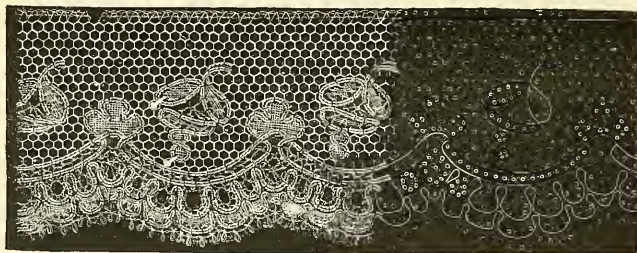


FIG. 609. MECHLIN LACE—MODERN.

as the first one. The loop or Picot is left out in some patterns.

**Mediæval Embroidery.**—This is a modern Embroidery worked in the same stitches as are used in Church Embroidery, and with Floss and Purse silks and Gold thread, but with less elaborate patterns and upon French or Russian canvas, with the material left exposed as a ground. To work, for French canvas: Select a grey or écaru coloured canvas, and trace upon it a conventional flower and fruit

**Mediæval Guipure.**—A name given to the Knotted Laces now known as MACRAMÉ.

**Melton Cloth.**—A stout make of cloth suitable for men's wear, which is "pared," but neither pressed nor "finished." It is called after the name of the original manufacturer.

**Mending Cottons.**—These cottons may be had both white and unbleached, in small skeins of four, six, or eight to the ounce; in bundles of 10lb, or 5lb, or wound upon



reels and cards. The numbers run from 8 to 40. Mending cottons may be had in a variety of colours.

**Mendings.**—These yarns are composed of a mixture of cotton and wool, and designed for the darning of Merino stockings. They are produced in a variety of colours, and medleys of colours, and are sold on small cards or reels.

**Menin Lace.**—This is a Valenciennes Lace. The variety made at Menin is considered both cheap and good. See VALENCIENNES.

**Meraline Rayé.**—An all-wool material, designed for women's dress for spring and summer wear. It is of about the thickness and weight of cashmere, is 42 inches in width, has a right side with an *armure* design and narrow stripe, and will bear washing.

**Mercery.**—A term denoting silk merchandise, the vendors of which latter are called Mercers. In former times a dealer in small wares was described as a "Mercer."

**Merino.**—A thin, woollen, twilled cloth, made of the wool of the Spanish Merino sheep, and employed for ladies' dresses, and for woven underclothing for both sexes. Merino is sometimes a mixture of silk and wool. French Merinos are of superior make and wool, are equally good on both sides, and may be obtained in all colours. This description of cloth was first made in England early in the present century. The seat of the manufacture is at Bradford, Yorkshire, socks and vests of white and grey Merino being chiefly produced in Leicestershire. The stuffs made in Saxony and at Rheims are superior to ours.

**Mermaids Lace.**—A name sometimes given to fine Venetian Points, from the legend of a lacemaker having copied the seaweed known as Mermaid when making one of the patterns in Venetian Point.

**Merveilleux Satin.**—A very thick and superior description of Satin. See SATIN.

**Meshes.**—A term used in Netting to denote the completed loops, and in Pillow Lace making, the threads that form a net pattern ground. Also, implements made of ivory, bone, or boxwood, and employed in Embroidery and Netting, are known as Meshes. Those for Raised work in Embroidery vary in width from  $\frac{1}{16}$  inch to 2 or 3 inches and upwards. They are to be had with a groove on one side, as a guide for the scissors when cutting the loops. They are employed for the regulation of the looped stitches, and for the formation of the Knots in Netting. There is also a Cutting Mesh, used for highly finished kinds of Raised Work.

**Metallic Embroidery.**—An ornamental work suitable for cushions, footstools, and table borders. The materials used are velvet for the foundation, stiff gold, silver or bronze gauze, for the design, tulle to cover the gold gauze, and coloured silks and gold cord to embroider the pattern. To work: Stretch the velvet in the EMBROIDERY FRAME, cut out the design in gold gauze, and OVERCAST this to the velvet, SEW tulle upon the gauze, use that to count the stitches, and make ornamental fillings, by RUN LINES, HERRINGBONE, CROSS STITCH, &c., carried down through tulle, gauze and velvet; cut away the tulle beyond the gauze pattern, and COUCH, as outline lines, a line of gold,

and a line of coloured cord, round every part of the pattern.

**Mètre.**—The French name of a measure of length employed in commerce in France. It is equal to  $1\frac{1}{4}$  English yards.

**Mexican Embroidery.**—This is a variety of Embroidery suitable for ornamenting washing materials, such as linens, muslins, and cambrics. It is worked with ingrain silks or cottons, or Pyrenean goods, is easily and quickly executed, and will stand a good deal of rough usage. It is used for children's dresses and undercloth-

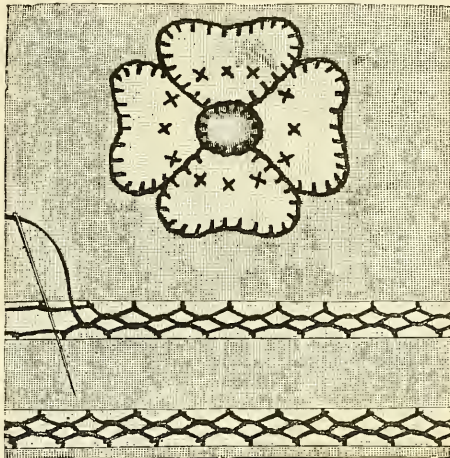


FIG. 610. MEXICAN EMBROIDERY.

ing; corners to d'oyleys, and borders for towels and tablecloths. To work as shown in Fig. 610: Trace the outline upon a cambric material with a very faint line, and place under all the parts to be embroidered a lining cut out of the same material, which simply TACK down. Then outline the design with a line of BUTTONHOLE

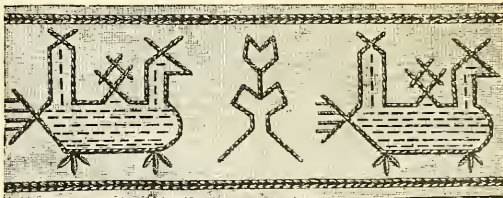


FIG. 611. MEXICAN EMBROIDERY.

STITCHES, and work in the lining with every stitch. Use bright coloured silks or Pyrenean wool for the Buttonhole. Work POINT DE CROIX to fill up the outline design, and fill in the centre of the pattern with a thick, close round of Buttonhole. Finish the design by working over the two bottom rows. These are intended for tucks, and

are made by folding the material, and tacking the lining between the folds. The stitch ornamenting the tucks need not be traced; it is made thus: Work a line of loops, at even distances, along the top of the tuck, and then a line along the bottom, taking care that the stitches in each line are between, and not opposite, each other. Then take a fresh thread, and with it draw the two lines together down the centre, and the stitch will be complete. Finish the work by cutting away the lining round the outline of the flower.

Fig. 611 represents Mexican Embroidery with a Raised instead of a Buttonhole outline, used for small figures, grotesque animals, and geometrical designs. To work: Trace the outline upon a thick material, such as well-woven linen or German canvas, which will not require lining, then cover it with a coloured cord. OVERCAST this cord down to the material with coloured cotton of the same tint, and, to finish, fill in the centres of the design with a number of RUN lines. Work the border inclosing the pattern with a line of CHAIN STITCH.

**Mezzo Punto.**—The Italian name for BEGGARS' LACE and LACET.

**Mignardise Crochet.**—See CROCHET.

**Mignonette Lace.**—One of the first Pillow Laces made, and a flourishing manufacture during the sixteenth, seventeenth, and eighteenth centuries. The lace was light and fine, and often known as Point de Tulle, from the fine texture and beauty of its ground. It was made of Lille thread, and always of narrow widths. The chief places of its manufacture were Lille, Normandy, Paris, and Switzerland. It is mentioned in the celebrated poem known as "La Révolte des Passemens."

**Mignonette Netting.**—See NETTING.

**Milanese Lace.**—This is made in the Philippine Isles, with Manilla grass. The work is a combination of Drawn Work and open Embroidery, and has not much the appearance of lace. A specimen of it can be seen in the South Kensington collection.

**Milan Point.**—Lace was made at Milan as early as 1493, and in several varieties. The earliest kinds were the gold and silver thread laces, and the Reticellas; to these succeeded the Milan Points, which were fine laces similar to the Spanish and Venetian Points. The lace made at the present time by the peasantry is Torchon.

**Mille-rayé.**—A variety of Percalé, so named as being descriptive of the pattern, which consists of minute threadlike stripes, alternately black and white. The width of this light printed cotton cloth is 32 inches; it is a washing material, and is suitable for children's frocks, pinafores, &c.

**Millinery.**—A term denoting the composition of any description of head-dress, whether bonnet, cap, veil, or other decorative or useful head covering. These articles, notably the bonnet and cap, are generally made up with a foundation of a stiff character, such as Buckram, Straw and Ribbon wire; but some consist entirely of lace, ribbons, flowers, feathers, silk, velvet, fur, or a mixture of two or three of these materials. Good taste, an eye for colour, and a light hand, are essential characteristics of a successful milliner. In former times, Millinery was a term

of much wider scope than at present, as the worker had to make up the foundations, or bonnet shapes, on which to arrange the materials employed, as well as to work in straw, and produce both Beaver and Felt Bonnets and Hats. In Paris, this additional branch of Millinery is still carried on in those great houses where fashions in this department are originated. Old-fashioned bonnets used to consist of three parts—the front, or shape; the back, or crown; and the curtain at the back. At present the whole is usually comprised in one, or else in two parts—the crown, and, possibly, a narrow brim attached to the foundation, merely sufficient to admit of some forms of trimming by which that brim is concealed.

When a bonnet is formed of two parts—the Front and the Crown—the method of making it is as follows: Cut a paper pattern, and lay it on the Willow, or Buckram, cutting it by the outline supplied: SEW wired chip round the outer edge of the Front, the wire being inclosed between it and the Front; and then BIND all with a strip of soft silk or muslin, cut on the bias, to cover all unevennesses. Proceed to wire the inside of the Front next to the head—the chip inside, the wire outside, and the Willow foundation between them. The Willow will project beyond the chip and wire, and must then be snipped at regular intervals, to make it expand at the edge, and turned up to fit better to the head, or Crown, which will afterwards be attached to it. Lay a piece of thin muslin smoothly over the Willow Front, upon which place the silk or satin material of the Bonnet, so as to lie the straight way of the web, and pin it on carefully, that it may not be drawn on the bias. Then TACK down the silk on the inside to the chip; in the same way line the Front, finishing the edge by SLIP STITCHING, or else with a plain binding or a cord edge.

The Crown of the Bonnet must be made next, either plain or full. Cut it out of the Willow, or Buckram, from a paper pattern, and join the extreme ends, so as to fit the Front made for it. The upper edge (if a plain Crown) must be stiffened with a wire chip. Crowns with plain round tops may be procured ready-made from a manufacturer. Cover the top with a flat piece of wadding or muslin, then lay the silk covering over it, and Tack it down to the sides. Then cover the sides, and take care so to place the join as that it shall be concealed under some trimming; otherwise, finish it with a Cord, and let the joining at the top, as well as of the side, be finished precisely at the edge of the Front.

The next business is to sew the Crown and Front together, which constitutes one of the chief arts of the trade, all depending on the degree of slant given—either forwards or backwards—to the Crown.

Full or fancy Crowns require to be made on a "dummy," having been first cut out of Buckram to a pattern, and then plaited upon the "dummy" head.

The old-fashioned Drawn Bonnets are no longer seen, excepting for children's wear, although the backs of fancy ones are sometimes Gauged. The Front, when drawn, was made of a length of material, cut the straight way, the selvedge going round the outer rim of the Front. Then a wide Hem was made, in which from three to five runnings

were made, to form casings for the wires or canes to be introduced into them; a stiff wire was run into the outermost, the better to maintain the shape desired. Then the wires, canes, or whalebones, were secured at one end, the Gatherings evenly drawn, and then the other ends of the stiffeners were sewn down. The Crown was drawn in the same way, and the circular form obtained, by fixing it to a wired chip. We give these details on the chance of a return to such a style.

To make any description of light, transparent, summer Bonnet, such as Crape, Gauze, Muslin, or Net, the following rules may suffice: Employ a foundation of Paris net (this material is thin and brittle, and needs careful handling), sew a narrow, white, wired chip round the edge of the Front; lay on the transparent covering (cut on the straight), TACK it in position, and BIND the edge with satin, as likewise the chips and joinings of the Crown. These may be equally well concealed by folds of satin instead of bindings.

Bonnets worn in mourning must be made of Crape, or of silk trimmed with it. If of Crape only, cover the Willow foundation with thin black silk, to conceal it, as black Willow is not to be recommended, on account of its brittleness. Make a broad HEM on the Crape bow and strings; the double Hem being about an inch in width.

Caps of Lace must be made on a foundation of stiff, coarse muslin, or of wired chip; but all depends on its shape and size, and the fashion changes so much and so frequently in such articles of dress, that it should be studied in the show rooms and windows of the best houses in the trade, at the opening of each season, as no rules given at the present time might hold good for a year hence in reference to Millinery.

**Miltons.**—Hard thick cloths, produced in scarlet, blue, and brown, and originally introduced for use in hunting.

**Miniver** (otherwise *Minever*, or, according to the old spelling, *Mineveer* and *Minevair*).—The name is derived from *menu vair*, the latter word denoting the variety shown by this fur in its colouring. It was a valuable fur, and was much worn as linings to robes and hoods by nobles in the Middle Ages. It was composed of the skin of a species of Squirrel of the genus *Sciurus*, supposed to have been a native of Hungary, grey on the back, and white underneath and on the neck. The extreme end of the tail was black, and it was sewn on the white portion of the fur at equal distances apart, so as to produce small spots all over it. In heraldry this Fur is called *vair*, being one of the eight furs used.

**Mink** (*Mustela vison*).—This fur resembles Sable in colour, though considerably shorter and more glossy, as well as durable. It is exported in large quantities by the Hudson's Bay Company, and also from the United States, and is employed for tippets, muffs, and cuffs.

**Mirecourt Lace.**—The lace made at Mirecourt is a description of Lille Lace, but it is only within the last twenty years that it has been in any way better than other manufactures of Lille Lace; since that period it has steadily improved both in workmanship and design. The lace is made upon the Pillow in detached sprigs, and Appliqué upon a ground of fine machine net.

**Mitorse Silk.**—This is a half-twisted silk, employed for various descriptions of needlework. If skilfully handled, it proves superior to the floss silks, being less liable to become rough and fluffy after a little wear. Thus, for the embroidery of any article of dress it is the best for the purpose, and is very suitable for the working of slippers, stools, &c., in conjunction with wool. Mitorse resembles the silk employed by the Chinese for their double Embroidery.

**Mitre.**—A word sometimes used in old instruction books upon Stocking Knitting, instead of Gusset, when describing the part of a stocking that is worked after the heel and instep are made. To work: Divide the stitches on to three needles, putting double the amount and four extra on to the needle carrying the front stitches than on the two side needles. KNIT two stitches together upon each side where the pieces forming heel and instep meet, and TAKE IN, in this manner, every third round eight times.

**Mitreing.**—A term used by Stocking Knitters to denote a gusset. See KNITTING, *Socks and Stockings*.

It is also a term used in dressmaking, and is borrowed from architecture, in which it denotes the form given by following the line drawn by two sides of a square, producing an angle of 45 degrees, for the "striking" of which masons employ what is called "a mitre square." The border produced by cutting according to this pattern is employed for flounces and fillings in dress materials and underlinen.

**Mittens.**—Gloves without fingers, having either an opening for the thumb, or else a partial sheath for it, the rest of the glove ending with the palm of the hand. They are made for Arctic regions with a complete covering for thumb and fingers, but the latter have no separate sheaths, with which the thumbs are supplied. Mittens are to be had in kid leather, Beaver, Chamois, woven Stockingette cloth, also in silk, and knitted by hand. Some mittens in kid leather or woven silk extend up the arm to the elbow, when the sleeve of an evening dress is either short or very open.

**Mixtures.**—A term applied to any cloths of variegated colouring, such as Knickerboekers and Tweeds.

**Mocassin Grass Embroidery.**—See GRASS EMBROIDERY.

**Modern Point Lace.**—This lace is an imitation of the old Renaissance Lace, both Pillow and Needle made, and was first attempted about the year 1855. It has been brought to great perfection in France, where it is called Dentelle Renaissance, and it is also known in that country as Dentelle Irlandaise, from the beauty of Irish imitations of real lace.

The materials for this beautiful and useful lace are neither numerous nor expensive, and consist of a lace pattern, tracing cloth on which to copy the design, Toile Ciré, to give firmness to the lace while in progress, needles, linen braids, and linen thread. The braids, with which the outlines of all the designs, and the thick parts of the lace are made, are of various widths and thicknesses, and have sometimes an open edge resembling the pearly edge of Pillow Lace patterns, and at others a perfectly

plain edge in imitation of the Tape Guipure Laces. They are sold in many varieties of design, or are made upon the Pillow; when made on the Pillow, the lace becomes a real, and not an imitation lace. The linen thread used is fine, and resembles the Mecklenburgh thread used in real lace; that known as Haythorne's is the thread most in use. The stitches known as Modern Point Stitches are all copies from the stitches used in making Point Lace, Spanish and Venetian Points, Rose Points, Hollie Points, and other Needle-made laces. They are all named and described under their own headings, as not exclusively belonging to this lace in particular. They are as follows: ANTWERP EDGE, ALENÇON BAR, ANGLETERRE BAR, BARCELONA STITCH, BRABANT EDGE, BRUXELLES EDGE, CADIZ, CORDOVA, DIAMOND, ENGLISH and ESCALIER LACE, FAN LACE, FLEURETTE STITCH, HENRIQUE LACE,

the thumb, without turning the braid over, and draw in the inner edge with an Overcast thread. Connect the braid in different parts where no stitches are worked with a BAR. To make a Bar: Pass a thread across the space three times, and BUTTONHOLE to the middle, then work a PICOOT, and finish with a Buttonhole as before. Fill in the centre of the braid with POINT DE BRUXELLES STITCH.

To work Fig. 613: Trace the outline as before, tack the braid on, and OVERCAST the edges, make the BARS that connect the lace together, and fill in the thick parts with POINT DE BRUXELLES STITCH, POINT DE VENISE, SORRENTO LACE, POINT D'ESPAGNE, POINT DE BRABANÇON, ENGLISH WHEELS, and varieties of the same. Then work all round the braid forming the pattern, and at its outer edge, as a finish, with Point de Venise.

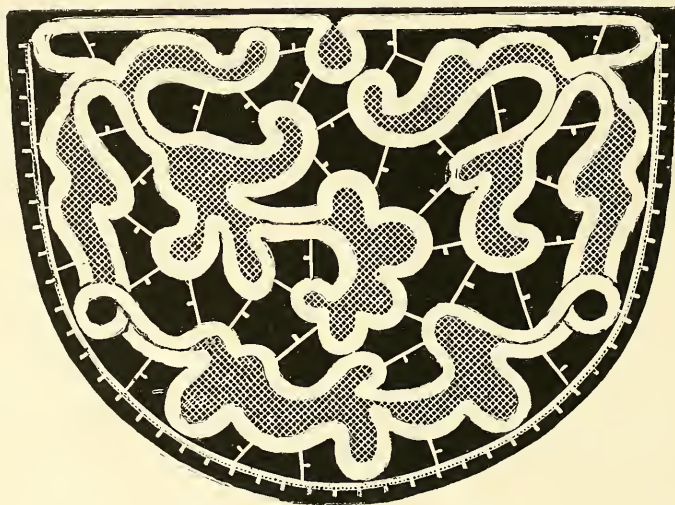


FIG. 612. MODERN POINT LACE.

MECHLIN LACE and WHEELS, OPEN ENGLISH LACE, POINT D'ALENÇON, POINT D'ANGLETERRE, POINT D'ANVERS, POINT DE FILLET, POINT DE FLANDRE, POINT DE REPRISSE, POINT DE VALENCIENNES, POINT DE VENISE, POINT D'ESPAGNE, POINT DE GREQUE, POINT DE TURQUE, RAYLEIGH BARS, SORRENTO LACE, BARS, and WHEELS.

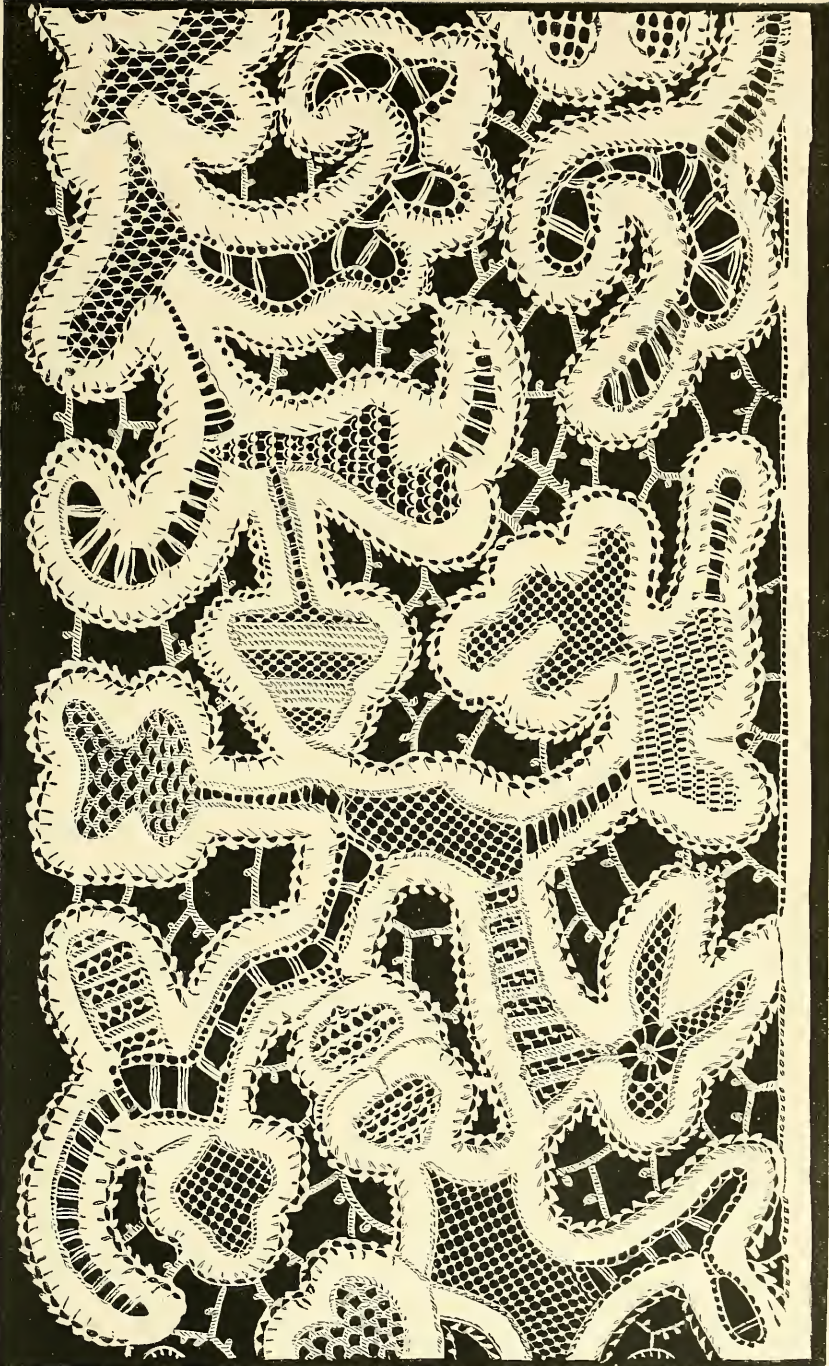
To work Modern Point as shown in Fig. 612: Draw the outline of the lace, and TACK the braid over it to the tracing cloth rather loosely, and without any stretching. Form the angles and curves, turn over the braid to prevent any lumpiness, and sew down each edge firmly, without taking the thread through to the tracing cloth. Then OVERCAST the braid round all its edges, and draw in the thread slightly at the inner edge where the corners or curves are formed. To make circles, form them first with

**Modes.**—A term used in Lacemaking to denote the open work FILLINGS between the thick parts of the design. It is also the French term to signify fashions in dress.

**Mohair.**—Fabrics are so called which are composed of the hair of the Angora goat, mixed with silk or cotton warps. These fabrics have a peculiar lustre, equal to that of silk, are remarkably regular in texture, and are both soft and fine. Mohair cloth is of very ancient origin, and was much worn in the Middle Ages. The yarn is sold in retail shops, and is chiefly spun and manufactured at Bradford and Norwich. The French purchase it in England for the purpose of lacemaking, and a species of Utrecht velvet is made of it at Coventry. There are many varieties of cloth made of Mohair, the dress materials being watered, striped, and checked.

The Angora goat, according to Mr. Hayes, secretary of

FIG. 613. MODERN POINT LACE.



the National Association of Wool Manufacturers, is the most valuable wool-bearing animal, not even excepting the Cashmere goat, which produces only two or three ounces of the *puskm* used for making Indian shawls. Mohair, the fleece of the Angora, is worth, on an average, 3s. a pound—more than double the price of the best Lincoln wool. It is used for making Utrecht velvets, or “furniture plush,” the piles of imitation sealskin, the best carriage and lap robes, braids for binding, black dress goods, as before stated, laces, and for many other purposes, the number of which is only limited by the limited supply—the entire production of the world being only about 4,750,000lb. The English have obtained the highest success in spinning mohair, and it is owing to the stiffness of the fibre that it is rarely woven alone, either the warp or woof being usually of cotton, silk, or wool. A pure mohair fabric is considered nearly indestructible. The whitest variety of hair is imported from Smyrna and Constantinople, but quantities of an inferior description are sent out from other parts of Asia Minor. *See* ANGORA GOATS’ HAIR.

**Mohair, or Russian Braids.**—These braids consist of two cords woven together. They are cut into short lengths, and sold by the gross pieces. The wider braids are in 36 yard lengths, four pieces to the gross, and the numbers run from 0 to 8. The various sizes may be had both in black and in colours.

**Mohair Poplin Yarn.**—A beautifully even yarn, having a fine lustre, produced for the manufacture of Poplin fabrics. The seat of manufacture of this particular description of yarn is near Bingley, in Yorkshire.

**Moire Antique.**—A description of silk of a superior quality. It is of double width, and of ordinary make, but stouter. To produce a “watered” effect, this silk is folded in such a manner as that, when heavily pressed, the air contained between the folds should not easily escape; and, when forced out, it drives the moisture employed for the watering before it, the pressure required to effect the purpose amounting to from 60 to 100 tons. Some inferior kinds of Moiré Antique are made having cotton backs. *See* SILKS.

**Moleskin.**—A description of Fustian, its peculiarity, as compared with others, consisting in the cutting short of the pile before the material is dyed. This material is very strong, and is, therefore, especially suited to the dress of labouring men.

**Moleskin Fur.**—The Mole, or Mould-warp, is a small insect-eating Mammal, belonging to the genera *Talpa*, *Scalops*, and *Condylura Cristata*. The Fur is exceedingly soft, thick, and fine in quality; and very warm for wear.

**Momie Cloth.**—This has a cotton warp and woollen weft, or else a silk warp and woollen weft, and has the appearance of very fine Crape. It is made 44 inches in width, and, being dyed black, is very suitable for mourning.

**Monteiths.**—A description of Cotton Handkerchiefs, which are dyed of one uniform colour, but have a pattern of white spots occurring at regular distances, produced by the discharge of the colour, effected by a particular

process. These goods are known by the name of the manufacturers, at Glasgow. Cotton Bandanas are subjected to the same process. A large quantity of Handkerchiefs, dyed Turkey-red, are laid one on the other, and pressed under a perforated plate, when a liquid is poured through the openings, which discharges the colour at those places. This method is so rapid in its operation that, by the hands of four workmen only, 1600 pieces—representing 19,200 yards—of cotton may be thus figured with spots or other devices within a period of ten hours. *See* MALABARS.

**Moorish Lace.**—This lace is of very ancient origin, and is frequently called “*Dentelle de Moresse*” in old inventories when described by European writers, and under that name it figures in the poem known as the “*Révolte des Passemens*,” published in 1661. The lace is really Drawn Work, and the art was probably taught to the Moors by the Italian or Greek peasants they captured and made slaves of. The lace is still made in Morocco, and forms an edging to the towels and dresses of the ladies in the harems.

**Moreen.**—A coarse and stout description of Tammie, only less stiffened, and watered or plain. It is employed for women’s petticoats and for upholstery, chiefly for window curtains. There are some of very rich quality, resembling silk damask. The width runs from 26 inches to 27 inches.

**Moreses.**—Manchester-made Muslins, much employed for the African export trade.

**Morocco Leather.**—This leather is known in France as *Maroquin*, and is made of goat skins tanned with sumach. There is an inferior sort, called *Roan*, made from sheep skins, which is much thinner, and neither so handsome nor so durable.

**Mosaic Art Embroidery.**—A modern name given to a species of Braiding combined with Embroidery stitches. To work: Trace a geometrical or conventional design upon black cloth, and stitch down on to all the outlines silk braids of various colours. Then take Embroidery silks matching the braids in tints, and fill in parts of the design with CREWEL and SATIN STITCH, and work over small leaves or flowers in the design in Satin Stitch and in shaded colours.

**Mosaic Canvas.**—The finest descriptions of canvas employed for Embroidery, whether of silk, thread, or cotton, have acquired the popular appellation of Mosaic.

**Mosaic Woolwork.**—This is a handwork made in imitation of woven goods and of Tapestry. The work is chiefly done in Yorkshire for trade purposes, and with large bold designs. To make: Prepare a large piece of paper, by ruling upon it a number of perfect squares; upon this draw the design to be executed in its full size, and colour it. Then, if the pattern is large, divide it into lengths ready for use, and lay it by the side of the worker. Have ready two steel bars, the length of the pattern, and fasten them so that they run parallel to each other, and are quite firm. Then take coarse Berlin wool of the shades matching the pattern, carefully match the colours on the pattern with it, tying two colours together where required on one line,

and fasten it on to the bars. Stretch it tightly from one bar to another, and arrange it in the proper shades. Having stretched the wool, cover its surface with a strong solution of indiarubber, and cover a piece of stout canvas with the same mixture; lay the canvas upon the wool while both are wet, and press the two together; the wool and the canvas when once glued together will never come apart.

**Moskova Canvas.**—This variety of canvas has the appearance of straw. It is woven in fancy patterns, and lines of gold and silver, black and blue thread being introduced in the groundwork. It is made for purposes of embroidery, but is sufficiently handsome to obviate the necessity of grounding.

**Mosquito Net.**—A coarse cotton net, employed for bed curtains in warm countries where Mosquitos abound. It is likewise employed for purposes of embroidery. It is made in double width.

**Mossoul Embroidery.**—This work is founded upon Eastern Embroidery, and is a pleasing variety to CREWEL WORK, as it possesses all the artistic attributes of that work. It is useful for table and mantel borders, for chair backs, toilet covers and towels, and is worked with either crewels or silks, upon linen and woollen materials. The patterns are the same as those so familiar to us in Persian and Turkish needlework, and consist of geometrical figures or much conventionalised flower and foliage designs. Any Eastern design can be used, as the distinctive feature of the work consists in its colouring and manner of filling in, not upon its pattern. The colours selected for the embroidery are all artistic, the greens shading to yellow, the reds to pink and yellow, and the browns to red and cinnamon; while magenta, scarlet, and bright blue are excluded. No shading is used, each isolated spray, leaf, or flower being filled in with one tint, and the variety of colour produced by blending together in harmony these various detached shades.

To work: Trace out upon the material a design, which select as much as possible of small detached pieces, forming conventionalised leaves and stems; fill in all these sprays with HERRINGBONE STITCH. Work the Herringbone Stitch so closely together that no part of the material shows between the stitches, and commence working across the part to be filled at its widest end, and work down to its narrowest, carrying the stitches across from side to side without a break. The stitch so worked will produce a plait down the centre of the part filled in, and this plait is the chief feature of the work. Fill in all the design with Herringbone Stitch, and then work round the outlines with ROPE STITCH. This stitch is really Crewel Stitch worked more closely together than usual. The colour used for all the outlines should be of one uniform tint, which should slightly contrast with the colours used in the design. Thus, if yellow-greens and brown-reds form the centres, dark peacock blue should be used for outlining them; or if the centres are formed of orange shades, green or russet brown tints should outline them. Finish off the embroidery with a bordering of DRAWN WORK, which work over with silks matching in tint those used in the design.

**Motifs.**—A French term, used to distinguish the pattern of a piece of Embroidery from the groundwork or material.

**Mother-of-Pearl Work.**—See NACRE WORK.

**Mount Needlework.**—See EMBROIDERY FRAME.

**Mourning Stuffs.**—These consist chiefly of Crape, Crape Cloth, Widows' Silk, Baratheia, Paramatta, black Cashmere, Merino, Serge, Grenadine, Cotton, and any lustreless woollen stuffs, such as the new serge-like dress material called "Drap-Sangler."

**Mousseline de Laine.**—A very fine light woollen cloth, of a muslin-like texture, introduced from France, and subsequently manufactured here, and at a much cheaper cost. An imitation of this fabric has been made, which is a union of cotton with the wool. Mousseline de Laine may be had for dress materials in every colour, with all kinds of designs printed on it, as well as plain; and it is frequently sold under some different name.

**Mousseline de Soie.**—A very delicate soft silk textile, of a make as open as that of muslin, and having a fringe. It is employed for women's neckerchiefs. It may also be had in the piece, which measures from 28 to 30 inches in width.

**Mousseline de Soie Crépée.**—A silk muslin, crimped after the manner of crape. At one time it was manufactured as a dress material and trimmings for the purposes of dressmaking and millinery. It measures about 28 inches in width, and is to be had in white and cream colour.

**Muff.**—A circular oblong covering for the hands, hollow in the middle, to admit both, and dating from the time of Louis XIV., in France, from whence it was introduced into this country. According to Fairholt, two examples are given in a piece of tapestry of that date, formerly in the possession of Crofton Croker, Esq., one being of yellow silk edged with black fur; the other of white fur, decorated with small black tails, probably ermine, and with a blue bow in front. The same author states that they used to be worn by gentlemen as well as women in the seventeenth century, and remained in fashion as an article of men's clothing for nearly a hundred years. In the eighteenth century they were covered with feathers, as many now are, and were also richly decorated with embroidery. They may be worn of every description of fur, or two strips of fur combined with one in the centre of velvet, and of grebe or other feathers. Cheap kinds are to be had of wool in Crochet Work. There are also varieties containing a pocket outside. The size changes with the current fashion.

**Mule Twist.**—Cotton thread, manufactured by the aid of steam engines, and for the weaving of muslins, and the finest cotton goods, and which is rather softer than "water twist." It is so called because made by a machine called a "Mule-jenny," or Mill-jenny, *Mühle* being the German for a Mill, of which our word is a corruption.

**Mull Muslin.**—A very thin and soft variety of Muslin, employed for morning dresses, and for trimmings. It is undressed, whereas the Swiss Mull is dressed. It runs from 30 to 36 inches in width, the best varieties being of

the latter dimensions. Mull Muslin is finer than NAINSOOK, is of a pure white colour, and has a perfectly soft finish.

**Mummy Cloth.**—An imitation of the ancient Egyptian make of flaxen cloth, which was employed for wrapping round mummies. It is now manufactured for purposes of embroidery; and the same make is also used for waist-coating. It is 30 inches in width.

**Mungo** (otherwise called **Shoddy**).—Wool obtained from disintegrated woollen cloths—old worn-out garments, or clippings left by tailors after cutting out. When thus reduced, cleaned, and prepared, Mungo, or Shoddy, is manufactured into cloth again.

**Mushroo.**—A costly satin cloth, manufactured in the Deccan, and sent for sale to Madras. It has a silk surface and a cotton back, and is decorated with loom-embroidered flowers in white silk. It is priced at about £2 for a piece of 5 yards, of about 30 inches in width, and weighing 1½ lb. There are costlier examples, extensively flowered in gold, with stripes in silk. The productions from Hyderabad are remarkable for the brilliant tones and arrangements of the colours, which are composed in wavy stripes of rich yellow and gold, with pink and white Mushroos, and are superior to our English-made textiles of this description, as the fine kinds bear washing very well, an advantage which they possess equally over French satins. See INDIAN SILKS.

**Muslin.**—A thin, and more or less transparent, cotton textile, of Eastern origin, deriving its name from Mosul, or Moosul, a large town in Turkey in Asia. There are many varieties of Muslin, such as Mull Muslin; a dressed and stiffened variety, called Swiss Mull; another, Foundation Muslin, which is very open in texture, and made both in white and black, for the stiffening of dresses and bonnets; Buke (commonly corrupted into "Book") Muslin, which is sold in a plain, clear, soft, and unstiffened state, or hard and dressed—this kind is used for Tambour Embroidery. There are also Figured Muslins, wrought in the loom, of various widths. Cambric Muslin is an imitation of linen of that make; it is sold coloured for linings, glazed white and black, plain and twilled, figured, striped, and corded. Seerband Muslin is a kind between Nainsook and Mull, and valued for dresses on account of its retaining its clearness after having been washed. Tamboured Muslins are chiefly made in Scotland. Muslinette is a thick description of Muslin. Leno is a clearer, thinner, and softer material than the Buke, slight and gauze-like in quality, and much employed for window curtains; the threads of the warp and woof differ in size, and the material cannot be as easily starched as other kinds of muslins. There are also Cord and Fancy Checks, having stripes and cords crossing each other, forming squares, thick threads being introduced into the warp or woof. Nainsook is a thick sort of jaconet, made plain in stripes, the latter running the same way as the warp. India Muslins were introduced into this country about the year 1670, and the manufacture of Muslin was commenced at Paisley in 1700. It is now extensively made at Bolton and Glasgow. At Zurich and St. Gall their manufacture preceded ours, and there are now many factories for it in Germany.

**Muslin Appliqué.**—See APPLIQUÉ UPON NET.

**Muslin Embroidery.**—See EMBROIDERY ON MUSLIN.

**Muslinette.**—A thick variety of muslin, resembling a Brilliant; employed for infants' clothing, and for dressing gowns. It measures from 30 inches to 36 inches in width.

**Muslin Grounds.**—This is a description of GINGHAM.

**Muslin Trimmings.**—These consist of Edgings, Insertions, Scallops, and Flouncings of variegated needlework. They are made in short lengths, and in pieces of from 2½ yards to 36 yards.

**Musquash, or Musk Rat** (*Tiber zibethicus*).—The fur of this animal resembles that of the Beaver, and used to be employed for hats and bonnets. It is dyed for articles of dress, and other use, and is inexpensive. These animals are found in great numbers in America, inhabiting swamps and rivers. They have a peculiar odour, like that of musk. The fur is used by hat manufacturers, and is dyed by furriers for a variety of articles, such as muffs and boas. It is much used as an imitation Seal skin.

**Mysore Silks.**—These are fine, soft, undressed silk stuffs, both plain and printed, dyed and undyed. They may be had in all colours, of an Indian character, the designs being chiefly a close running all-over floral ones, although some printed in gold or in silver are a little bolder in pattern, and are printed in black, and in the natural colour of the silk. They all measure 34 inches in width, and are sold at 35s. per piece of about 7 yards. The Mysore silks are of the class termed "cultivated."

## N.

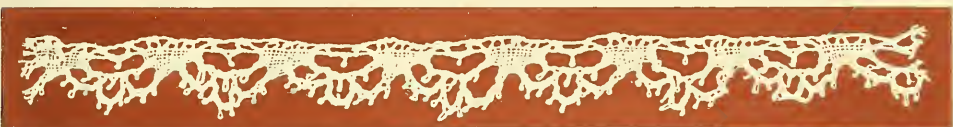
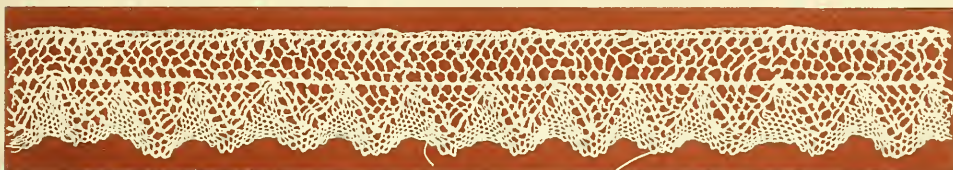
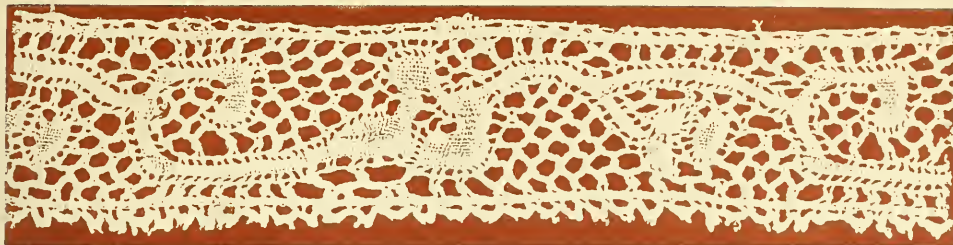
**Nacre.**—The French word for mother-of-pearl, employed in a certain kind of embroidery.

**Nacre Work.**—A peculiar kind of work, and one that is little practised in the present day. It was at one time used for embroidering borders to ecclesiastical vestments, and consisted in cutting out pieces of mother-of-pearl, and sewing them on to velvet or silk. To work: Trace out a flower and leaf design upon velvet, and back and frame this in an EMBROIDERY FRAME. Prepare a quantity of small pieces of mother-of-pearl cut into petal and leaf shapes, and bore holes in these. Attach these to the pattern with silk or gold thread, and lay them on flat, but arrange them to imitate the natural curves and lines of the objects they are intended to represent. Form the centres of the flower stems and sprays that are too small to lay the mother-of-pearl over with gold thread, and Couch this to the velvet.

**Nagpore Silks.**—These are all soft, slight, and undressed, and are to be had in every variety of essentially Indian colours. The pieces vary but little from 7 yards in quantity, and run about 37 inches in width. They belong to that class of Indian silk called the "cultivated."

**Nail.**—A measure of length employed for textiles, describing a length of 2½ inches; four nails make 1 quarter, and four quarters 1 yard.





MODERN ITALIAN LACES (PILLOW), CHIEFLY MADE ON THE "CAMPAGNA."



**Nainsook.**—A description of Muslin made both plain and striped, the stripe running the way of the warp. It is a kind of Jaconet, or Bengal Muslin. See MUSLIN.

**Nankeen.**—A Chinese cotton cloth, of a natural buff colour, deriving its name from the city of Nankin, where it is chiefly manufactured. An imitation is made in this country, at Manchester and elsewhere; but this, though more even in texture, and equally fine in colour, is found to be inferior when washed, as the colour is obtained by dyeing; whereas the original Chinese Nankeen is made of the natural colour of the raw cotton grown in China, which is buff; in other countries white is common. The broad pieces, called the "Company's Nankeen," are of a superior quality to the narrow ones. Varieties of Nankeen, dyed blue, white, and pink, have been made, but are not often to be seen. On the banks of the Ganges, and in the Southern States of America, a Nankeen-coloured cotton grows, something peculiar in the soil being supposed to produce the buff hue by which it is distinguished. Nankeen was formerly much employed for both men's and women's dress, but is now almost limited to that of children.

**Nap.**—The pile, woolly substance, or knots which are produced, in the process of weaving, on the surface of certain textiles. All cloths have an uneven roughness unless they are shorn, but all have not a pile, which is expressly made. Women employed for this purpose are called *Nopsters*.

**Napery.**—A term employed to designate house linen, but more especially applied to table linen; the French term is *Nappe*, a tablecloth. Hollinshed, in his "Description of England" (1577), says:

Our innes are also verie well furnished with Naperie, bedding, and tapisserie, especiaлие with naperie.

**Narrow Cloths.**—These cloths are so designated in contradistinction to those known as Broad Cloths. Narrow Cloths are made in both single and double milled Cassimere, and run from 27 inches to 29 inches in width; also in double and treble milled Doeskins, measuring the same number of inches wide as the Cassimere.

**Narrowing.**—In Crochet, Knitting, and Netting, the size of an article being worked can be Decreased by working two or more of the stitches or loops as one. See DECREASE.

**Natté Silk.**—A French material, having a check pattern, overlaid by a plait, which in the superior qualities is coarse, and in the inferior fine. The name is derived from the French *Natter*, to plait or twist.

**Needle.**—A pointed instrument, sharp at one end, and perforated at the blunt extremity to receive the thread which it is designed to draw through any description of textile, whether in Plain Sewing or Embroidery. Mention of this implement, and of sewing, may be found in the *Sūkhita* of the *Rig Veda* (Wilson's "Rig Veda," II, p. 288; IV, p. 60), and the Vedic word, "s' *ūchi*," is identical with that now used to indicate a Needle (see "Indo-Aryans," by Rājendrakāla Mitra, LL.D. and C.L.E.). This notice of Needles dates back as far as six centuries before Christ—"Clothes, and the like, wrought with a Needle, last a

long time" ("Rig Veda," II, 288). In ancient times Needles were made of wood, bone, ivory, bronze, and iron, and were very coarse in quality and dimensions. Of these there are a variety of examples in our museums, some dating back to pre-historic times. Some Needles found in Herculaneum and Pompeii were of bronze. The Needles of modern times appear to have had their origin in Spain, and were thence introduced into this country in the reign of Queen Elizabeth. England was famous for the work of the Needle previous to the introduction or the manufacture of the appliance such as it now is, and the embroideries accomplished, and still preserved, compare well with modern art under better auspices. Rough as Needles were in the days of Edgitha wife of Edward the Confessor, she was pronounced by her historian to be "perfectly mistress of the Needle;" and English work was held in esteem above all other in Europe, even in her day. In the reign of Mary I., steel wire Needles were first made in England, and then by a Spanish negro, who kept his secret during his lifetime; they were afterwards made in the reign of Elizabeth, by one Elias Krause, a German. The great secret was lost after his death, and recovered again about a hundred years after. In the year 1656, Cromwell incorporated the Company of Needle-makers. Needles of English manufacture are now regarded as the best in the world, those of Germany coming next. The chief seat of our manufacture is at Redditch, Worcestershire. Needles pass through 126 hands before they are ready for sale.

Those in general use for hand work are as follows: Darners, Straws, Sharps, Long-eyed Sharps, Ground-downs, Betweens, Blunts, Tapestry, Whitechapel, Chenille, Rug, and Harness. Darners vary much in length and thickness, to suit the quality of the material to be repaired. The eye is long, and is easily threaded by turning back the loose ends of the yarn employed, and retaining them between the finger and thumb, passing them, flatly looped, through the long eye. Straws are used by milliners, for straw bonnets and braids. Long-eyed Sharps are employed for Embroidery in silk and wool, the numbers running from 1 to 10. Another variety of these is the Whitechapel, which are preferable for that purpose to the Long-eyed Sharps. Sharps are in general use for personal and household plain sewing; they may be had in a great variety of sizes, distinguished by numbers, and are sold in papers, either of mixed sizes, or each paper containing one size only. Some of them are gold-eyed, and are considered to be of superior quality, and warranted not to cut the thread. Ground-downs are shorter than the ordinary Sharps. Betweens are shorter than Ground-downs, and Blunts than Betweens. Blunts are thick and strong, and are employed by staymakers, tailors, glovers, shoe-binders, and others who work in leather; the sizes run from 1 to 15. Tapestry Needles are blunt at the point, and have a long and rather oval eye; the numbers in common use run from 14 to 25, but they may be had in other sizes. For use in hot and tropical climates they may be had in gold or silver. Rug Needles are thick, with large eyes and blunt points. Chenille Needles differ from the Tapestry only in having a sharp

point, as they are employed for working on canvas, cloth, or silk. Harness Needles are used by Saddlers.

To this list others may be added, such as Machine Needles, made for the especial use of the sewing machines of various makers, such as those respectively of Howe, Grover and Baker, Wheeler and Wilson, Willcox and Gibbs, Thomas, Weir, the Wanzer, the Singer, &c. Besides these, Netting, Knitting, and Crochet Needles should be included in the list. The Knitting Needle is sometimes called a Pin.

**Needle Etching.**—Synonymous with **ETCHING EMBROIDERY.**

**Needle Point.**—A title given indifferently to all kinds of real lace worked with a Needle, and not with Bobbins.

**Needle-threader.**—A small appliance, made for the use of persons of imperfect sight. It is usually made of ivory. The top portion above the handle is flat, on which a small metal plate is fixed, through which a hole is pierced; a corresponding hole being in the ivory, of larger size, the needle is passed through it, the eye fitting exactly over that in the plate, so that the thread passes through the three holes at once. Other kinds may be had; such, for



FIG. 614. NEEDLE-THREADER.

instance, as that illustrated at Fig. 614. A is the hole through which the thread is to be passed, and so through the eye of the Needle, which is to be placed with the eye exactly even with it; B is the pointed end of the Needle. The central hole is cup-shaped, sloping towards the middle, and so directing the thread into the small opening, which would be unseen to failing sight.

**Needlework.**—A generic and comprehensive term, including every species of work, whether plain or decorative, that can be executed by means of the Needle, and of whatever description the Needle may be. From the most remote ages the employment of the Needle has formed a source of recreation, of remunerative work, and no less of economy, the useful occupation of time and charity, amongst all classes of women, in all parts of the world.

The rise and progress of the ornamental part of the art, and the different modifications it underwent, down to the time of its final decay, have already been described in the article upon Embroidery; it, therefore, now only remains to enumerate some of the most celebrated Embroiderers and their productions, which have become matters of history. The high honour bestowed upon Needlework in ancient days, when it was considered one of the chief spoils of the conqueror, and a fitting gift to be presented to kings, is fully shown by its frequent mention by the sacred writers, and by Homer, Pliny, Herodotus, and others. The corselet presented by Amasis to Minerva, the spoils of Sisera, the curtains of the Tabernacle, the Peplus of Minerva at Athens, the Needlework sails of Cleopatra's vessels, the web of Penelope, and the works of Helen and Andromache, by the very fact that they were considered worthy of record by such writers, prove how much they were valued. Coming nearer to our times, we

find Needlework of the most beautiful description worked in England, and presented to Pope Adrian IV.; while the Banner of Strasbourg, the Stole of St. Cuthbert, the Glastonbury Cope, the Syon Cope, and many other ecclesiastical garments still in existence (with the exception of the Strasbourg Banner, burnt in 1870), all testify to the labour and art spent in their manufacture. The well-known Bayeux Tapestry is another of these historical pieces, and though its execution does not allow of its ranking with the more elaborate articles first mentioned, it is a remarkable production, both for its antiquity and the number of figures of great size that it contains. Following upon these ancient specimens come the hand-made tapestries, worked during the Middle Ages, as wall hangings, and the numerous altar-cloths and church vestments that embellished the gorgeous ritual of the Romish Church, of which many fragments remain in museums and private collections, and which, but for the mistaken zeal of the Reformers, who expended upon these inanimate objects some of their religious fervour, would be still as perfect as when first made.

The Anglo-Saxon ladies were celebrated, not only in their own country, but on the Continent, for their skill in Needlework, particularly in the *Opus Anglicanum*, or *Opus Anglicum*—a stitch in Embroidery that they invented. The four sisters of Athelstan, daughters of Edward the Elder, and Edgitha the Queen of Edward the Confessor, were particularly famed. After them came Matilda, the wife of William the Conqueror, and Adalais, the wife of Henry the First; but the most famous of all English queens is Katherine of Aragon, who came from a land celebrated for its Embroideries and Lace, and who enlivened the many sad hours of her life by instructing her maids of honour, and the poor people living near her palace, in the art of making Lace and Embroidery. We are told by Taylor, the Water Poet, who wrote a poem upon the "Needle's Excellency," in reference to this queen—

That her days did pass  
In working with the needle curiously.

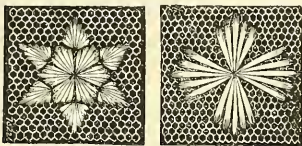
Her daughter Mary also excelled with her needle, and her works are mentioned by the same poet, who also devotes a couplet to the praise of the Embroidery produced by Queen Elizabeth; but other chroniclers are more inclined to consider that the shirt presented by this Queen to her brother, upon his sixth birthday, worked by herself, was almost her only achievement. Mary II. was the next queen who paid attention to Embroidery, and the beautiful work executed under her supervision still remains at Hampton Court. Queen Charlotte devoted much time to Needlework, frequently embroidering the Court dresses of her daughters, and constantly bestowing articles knitted by herself upon the poor; and at Outlands, some of the wool-work executed by the Duchess of York is still preserved. Although not belonging to England, we cannot omit to mention two celebrated Embroiderers, whose works are to be found in almost every collection—Mary Queen of Scots, and Marie Antoinette, the wife of Louis XVI. To both these ill-fated ladies the Needle afforded a solace, both before and during their misfortunes, as it has done throughout all ages to women who, though of not so

exalted a rank, have yet had as many sorrows. And upon both these queens' tombstones could have been written the epitaph that is inscribed upon a tablet in the Cloisters of Westminster Abbey: "She was excellent with her needle."

**Net.**—This was at one time made by ladies with the needle, as a foundation to Lace; it was then called *Réseau* Lace Ground, and will be found described under **GROUNDS**. Besides this true lace ground, another was made from fine Scotch gauze, which was drawn together by the needle until it assumed a honeycomb shape. The Scotch gauze necessary to this art is no longer manufactured; it consisted of very fine silk threads, woven as clear, but minute, open squares. The thread was taken diagonally across these squares with a kind of Back Stitch, and was twisted round each mesh as it was made.

Net may be had woven as well as hand-made. Machinery for its production was introduced early in the present century, the textile having been previously restricted to pillow work. Regular meshes are formed by the use of four threads of flax or silk, twisted together so as to form hexagonal, octagonal, or diamond-shaped forms. Net is usually rather more than a yard wide, or double width. Of all the varieties produced, the Brussels is the most highly esteemed, and may be obtained 2 yards in width for dressmaking. Three threads are employed in all descriptions of Net, one passing from right to left, another from left to right, and a third twining round the two former threads, so as to form a honeycomb-patterned tissue. The French Net made by machinery consists of single Press Points, when not ornamented called *Tulle*, and when ornamented called *Dentelle*. It is made of silk, and is pretty, but inferior. There is also the *Trico-Berlin*, in which the stitch is removed three needles from its place of looping; *Fleur de Tulle*, having a mesh of two descriptions; and *Tulle Anglois*, a double pressed point. The English kinds include a *Silk Net* in imitation of *Blonde*, 1 yard 3 inches wide, and machine made; *Quilting Silk Net*, slightly stiffened with gum; *Pillow-thread Net*, hand made; and *Piece Bobbin Net*, machine made, of various widths, from 3—8 and 8—4; the threads are so entwined as to form regular six-sided meshes. The material known as *Italian Net* is really not a Net in the style of its manufacture, but is a strong gauze, composed of silk and worsted, and produced in various colours for women's dresses. *Cotton Net* is the cheapest kind of woven Net, and is employed for stiff linings and foundations.

**Net Embroidery.**—An effective way of ornamenting



FIGS. 615 AND 616. NET EMBROIDERY.

White or Black Net for dress trimmings, caps, and other small articles of dress. To work as shown in Figs. 615,

616, and 617: Trace the design upon calico, and strengthen the calico with a brown paper backing. TACK the Net

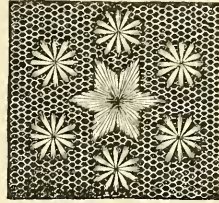


FIG. 617. NET EMBROIDERY.

down upon the pattern, and work the various stars over in SATIN STITCH, with filosselles of bright colours, and shades that bear candle light.

To work Fig. 618: This design is for a Necktie end, and is worked with silk cord and filosselle upon Brussels Net.

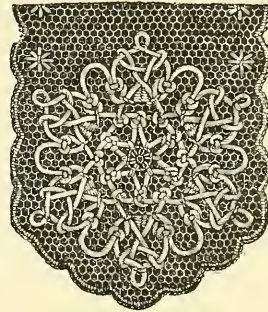


FIG. 618. NET EMBROIDERY.

Trace the design as before-mentioned, lay the Net over it, and then loop the Cord over the lines so as to follow the pattern outlines. KNOT the cord together, and secure with a BUTT-HOLE STITCH taken through the Net where indicated, and make the centre Wheel and the small Pyramids with filosselle; also work the small Stars and the Buttonhole Edging with the same material.

**Netted Lace.**—See **NETWORK**.

**Netting.**—This art is so ancient that no date can be fixed for its invention. That it was practised for fishing and birdcatching purposes by the earliest inhabitants of the earth is without doubt, and there are still to be seen, in the Museum at Berlin, Egyptian Nets, and the implements by which they were made, that are 3000 years old. Besides these commoner specimens of work belonging to the Egyptians, it is evident, from the accounts still extant, and from ancient frescoes, that that nation from the very earliest period produced Netting—or, as it was then called, *Canl Work* and *Network*—of a much higher kind than modern workers have ever attained to. The figures painted upon Egyptian monuments are frequently

clothed in tunics made of Netting, the loops being formed with gaily coloured silks, or gold and silver threads. Amasis, King of Egypt, presented a corselet to the Temple of Minerva, in the island of Rhodes, composed of the finest Netting, each thread containing 360 distinct threads, and yet the texture was so light and fine that the whole could easily pass through a man's ring. A netted corselet, matching this one in delicacy, was given by the same monarch to Mutianus, the third Roman Consul; but this was embroidered with animals and figures worked with gold thread into the Netting. In the writings of Pliny and Herodotus, the fine flax used by the Egyptians is spoken of with admiration; and Homer, in the "Iliad," mentions the Cauls and Networks of gold worn by the Trojan ladies. In the Bible there is frequent allusion to the art; some of the curtains adorning Solomon's Temple were made of Checker Work, or Netting; and Isaiah enumerates the Cauls of Network and Veils worn by the Jewish women; and when summing up the calamities that were to fall upon Egypt, includes in the general curse those who "weave Networks." We have little mention of Netting during the Roman Empire, and it is not until the thirteenth century that the art was practised in Europe so as to draw attention; Netting was then worked for ecclesiastical purposes, and looked upon as lace. St. Paul's Cathedral, in 1295, possessed a kneeling cushion of Network; and Exeter Cathedral, a few years later, several altar cloths. In the thirteenth and fourteenth centuries Netting was known as Opus Filatorium and Opus Araneum, or Spider Work; the ground only was Netted, the design being Darned or Embroidered upon it. But the plain, unembroidered Netting was frequently made either in silk or flax, and used as Curtains and Bed Hangings. At a later date, Darned Netting was known as Lacies, and was worked more with flax than gold or silk threads; and, in the sixteenth century, this Lacies is frequently mentioned in Wardrobe Accounts, and finds a place in the articles enumerated in the will made by Mary, Queen of Scots, before the birth of her son. Lacies, when not Embroidered or Darned, was called Réseau, or Rezeuil, and differed in no way from Plain Netting; nor do Lacies in any way differ from the modern Guipure d'Art, in which, upon a groundwork of Netting, a pattern is Darned and Embroidered. After the universal adoption of Pillow and fine Needle-made Laces, the Netted and Darned Lace was little used; but occasionally a specimen appears among the relics of palaces and old families, and a coverlet used by Louis XIV., still in existence, is made of a Netted Foundation with Darned Embroidery.

In England, Netting has always been practised for useful purposes, and sixty years ago was much worked for Curtains, Window Blinds, and Drawing-room Covers, either in Darned or Plain Netting. Crochet has lately superseded Netting, on account of its greater portability, but there is no doubt that the ancient art will again revive, and that its light and artistic productions are much superior to the work to which it has given place.

Netting is very easy to do, and likewise possesses the advantage of being extremely strong, each loop that is made being independent, and, if properly knotted, remaining

firm, whatever accident happens, either to the ones before or behind it; for the same reason, nothing is more difficult than to undo a piece of Netting when once made, every loop requiring to be separately unpicked and undone with a sharp-pointed knitting needle or stiletto. The beauty of Netting consists in the regular size of the loops made, and the tightness of each individual knot, and this result cannot be obtained unless good materials are used, and the art has been well practised. Bad thread and silk are liable to break when under the strain of being pulled into a knot, and a break in the material necessitates the thread being joined in the working of a row, which is to be avoided, not only for the knot produced by the join always showing, but also by reason of the loop that contains it rarely being made the same size as the ones surrounding it. All joins in the working thread should be made at the first loop in a row, and with a WEAVER'S KNOT. Every loop or knot in Netting counts as a stitch in other work; but it takes four knots to make what is called a complete loop, or mesh, in Netting. These meshes are generally of a diamond shape, and are made with Plain Netting; but Round and Square Meshes are also worked, in order to give a certain variety and relief to the ordinary loop, which, however, is not capable of very much alteration; and varieties in Netting are more often made by working several loops into a loop, or by missing loops and crossing one over the other, than by changing the form of the loop worked. Netting is always made the contrary way to what it will hang when in use, and in some articles, such as curtains and purses, the loops forming the length are all put on the Foundation Loop at once; while in others, such as Lawn-tennis nets, one loop is only put upon the Foundation Loop, and the right length made by increasing in every row. When the article is finished, it should be slightly damped, and then well stretched, and pinned out upon a board, so that every mesh may assume its right position.

The implements used in Netting are few; they consist of a Netting Needle, which is a long piece of ivory, wood,



FIG. 619. NETTING NEEDLE.

or steel (see Fig. 619), split at each end to admit of the thread being wound upon it; Mesh or Spool, of various sizes, also made of ivory, steel, or wood (see Fig. 620), and



FIG. 620. ROUND MESH.

numbered as to sizes in the same way as the needles; Twine, fine Knitting Cotton, or Silk, for making the Netting; and a Stirrup, or Lead Cushion, to which to attach the Netting while working, so as to resist the pressure each Knot in making throws upon the work.

The manner of Netting is as follows: Wind upon the Needle sufficient cotton for one row of Netting, and be careful to use a mesh that will allow the needle to pass easily through the loops as they are made; then attach it to the FOUNDATION LOOP on the

Stirrup and place the latter round the left foot, so regulated as to length that the row to be Netted is about on a level with the waist of the worker. Take the Mesh in the left hand, and place that thumb over it, and the fingers underneath it; hold the needle in the right hand, with about twice its length in cotton between it and the work; hold the Mesh up to the Foundation loop, put the cotton over the Mesh, round the first three fingers, and back on to the Mesh, and over it, so that it is held down with the left thumb: throw the thread outwards round the work from left to right, and place the right hand holding the needle in the palm of the left hand. Push the needle through the under part of the loop on the Mesh, and into the Foundation Loop, the thread held from being drawn up by being round the little finger of the left hand. Draw this Foundation Loop up to the Mesh, release the thread under the thumb, and draw it up as a knot over the Foundation Loop; drop the thread on the third finger and draw up, and drop the thread on the little finger and draw up. The knot that is made with these movements should be close to the mesh, and so firm and strong as not to reply to any attempts to alter its position; it is repeated throughout the work, the loops on the previous row answering to the Foundation Loop. Form each row of Netting with a succession of these knots, and work them always from left to right. When the end of a row is reached, turn the Netting over, and commence to make the next row by working on the Loop last made.

**TERMS AND MATERIALS.**—The following Terms and Materials are used in Netting:

**Cushion.**—When the Stirrup is not used to keep the Netting taut, it is necessary to pin the work to a Cushion. The Cushion required is shown with the Foundation Loop in Fig. 621. It is a large Cushion, heavily weighted with lead, covered with cloth, and made so as to resist without yielding when each loop is pulled and knotted in the progress of the work.

**Decrease.**—This is managed by Netting two or more loops together of the preceding row. To Net two loops together: Work the LOOP as far as putting the netting needle into the loop formed on the preceding row; pass it through two loops instead of one on this row, and finish the loop in the ordinary way.

**Foundation Loop.**—All Netting, whether worked upon the Stirrup or the Cushion, requires a foundation, on to which the first row is Netted. The Foundation Loop, when the work is finished, is carefully cut, and the first row drawn out and straightened. To make a Foundation Loop for work pinned to a Cushion, as illustrated in Fig. 621: Take a piece of twine the size of the knitting cotton to be used in the Netting, make a loop in it, small or large, according to the length of the work and the consequent number of netted loops that will be required, and then make a very small loop; pin the Foundation Loop down by attaching the small loop to the cushion, and then fasten an end of the knitting cotton to it, and work the first row of loops on to it, as shown in the illustration.

To make a Foundation Loop upon a Stirrup: Pass a loop of strong, fine twine, through the upper end of the

Stirrup, and work the first row of Netting on to it in the same way as before described. Some workers Net a number of rows upon the Foundation before they commence their real pattern; these netted rows are retained

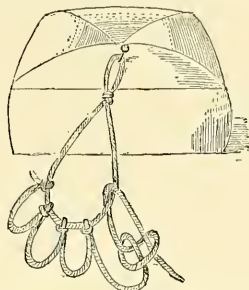


FIG. 621. FOUNDATION LOOP AND CUSHION.

upon the Foundation Loop, and serve as a starting point for many pieces of Netting. It is not necessary to do this, but the loops of the first row are of a more equal size when worked upon such a support.

**Increase.**—In Netting this is accomplished by making two or more Loops into the one Loop of preceding row. To work: NET a Loop into the Loop on the preceding row in the ordinary way, and then Net another Loop into the same Loop before proceeding to the next one.

**Knot.**—The Knot made by twisting the cotton round the Mesh and fingers is made with every Netted Loop, and is essential to its security. The manner of making it is described in PLAIN NETTING and FISHERMAN'S KNOT.

**Long Loop.**—Loops in Plain Netting are sometimes made of two different sizes in the same row. This is managed as follows: Net in the ordinary way until the place is reached where a Long Loop has to be Netted, then put the cotton twice round the Mesh instead of once, and make the KNOT as in PLAIN NETTING.

**Loop.**—A loop in Netting takes the place of a stitch; it is formed over the Mesh, and is secured by a KNOT, as described in PLAIN NETTING, or in FISHERMAN'S KNOT.

**Mesh.**—The instrument used in Netting to work the Loops upon, and made of bone, steel, or wood, of various sizes, either round or flat, according to the size of the loops to be made. A Mesh was at one time called a Spool, on account of the title Mesh being also given to the loops of Netting when quite completed as Squares, Rounds, or Diamonds.

**Needle.**—Used to hold the cotton, and made of sizes matching the Meshes.

**Round.**—When Netting is worked as a continuous looping, without any turning of the work, a Round has been made when each Loop upon a level has been worked. To net a Round: Join the Netting as in CIRCLE, and indicate the last Loop by marking it with a piece of coloured wool; Net until that loop has again to be worked.

*Row.*—In Netting this term indicates the Loops from one side of the work to the other. To make a Row: Commence upon the left-hand side of the Foundation, and Net in every Loop until the last upon the right-hand side is reached. In working curtains, and other large articles, a Row is frequently a yard in length. As the loops forming this yard could not be contained upon one Mesh, slide the first-made ones off on the left side as the new ones are formed on the right, but always leave enough made Loops upon the Mesh to be a guide as to size to the ones being made. Draw the Mesh entirely out when the Row is completed, and commence a new Row. Turn the Netting over in the hand, place the Mesh close to the loop last made, make a new Loop upon it, and work from the left to the right to end of row.

*Spool.*—See MESH.

*Stirrup.*—Netting, which is really a succession of Loops secured in position by knots, requires to be kept stretched while in progress, or the Loops made are unequal in size, and the knots are not drawn up tight. This stretching is accomplished by either pinning the Foundation Loop of the Netting to a lead Cushion, or attaching it to the foot with the help of a Stirrup, the last plan being the one usually adopted, and the best. To make a Stirrup: Take a piece of oak or elm, 4 to 5 inches in length, and  $1\frac{1}{2}$  inches in width, and bore a hole in the centre through each of its ends. Take 2 yards of ribbon, 1 inch wide, of a strong make, pass each end through a hole, and sew the two ends together, or tie them underneath the piece of wood; put the piece of wood under the left foot, and bring the ribbon up as a loop. Regulate the Long Loop thus formed by the height of the worker, as it should always reach to the knee. If the ends of the ribbon are only tied together, the Stirrup can be shortened during the progress of the work, which is often an advantage. A more ornamental Stirrup can be made by Embroidering a narrow band, to pass over the instep, and attaching that to the ends of wood, and making the loop of ribbon rise from the centre of the embroidery; but for ordinary Netting the plain Stirrup is the best, as the whole of the weight of the foot is upon it.

*NETTING PATTERNS.*—Although the Loop, or, rather, Knot in Netting appears not to admit of much variety, it can be worked in the various ways here given.

*Caroline Netting.*—This can either be worked in single fleecy wool and round wooden Meshes, for scarves and shawls, or with fine crochet cotton of a medium size, and with a flat Mesh, 1 inch in width, for curtains and window blinds. To work: First row—Net in PLAIN NETTING, upon the Foundation Loop, enough Loops to make the length of the article required. Second row—work as for Plain Netting, but take up the second Loop upon the needle, and then push the first Loop over it, and net these two Loops as one, Net another and a Plain Loop into the same Loop, a Plain Loop upon the third Loop, and repeat from the commencement for the rest of the row. Third row—Plain Netting. Fourth row—as the second row. Repeat the second and third rows three times; then take a

rather wider Mesh, and Net a plain row with that, and repeat from first row.

*Circle.*—A Circle in Netting is formed upon the Foundation Loop, which makes the centre of the circle. To work as shown in Fig. 622: Make a very small Foundation Loop, and Net, in PLAIN NETTING, ten Loops into it, and, instead of reversing the work and commencing a new row as in ordinary Netting, Net the next Loop into the first Loop

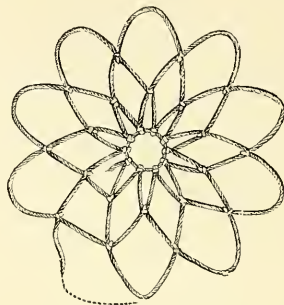


FIG. 622. NETTING—CIRCLE.

of the ten just made, and draw these together as the first round and commence the second round. After this first drawing together, the Netting will form a Circle by simply working every Loop as reached, but as each Circle is larger in circumference than the preceding one, the Loops must be increased. The Increase is shown in Fig.

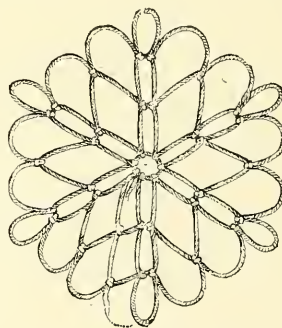


FIG. 623. NETTING—INCREASED CIRCLE.

622, and is thus worked: After the first round, which in Fig. 623 contains six Loops, work two Loops into every Loop for the second round. Third round—Work two Loops into the first Loop, one Loop into the second, and repeat to the end of the round. Fourth round—the Increase, by the time that the fourth round is reached, will have assumed the shape shown in Fig. 623; work into the Loop that is drawn longways in the



illustration two Loops wherever it occurs, one Loop into all the other Loops; continue to Increase six times in this manner in every round until the Circle is complete.

*Cross Netting.*—This is used either for the centres of scarves, shawls, or curtains, or as a border to plain netted articles. Medium sized knitting cotton, and two flat Meshes, one half the size of the other, are required. To work as shown in Fig. 624: First row—take the smallest Mesh, and Net in PLAIN NETTING the length required. Second row—Net in Plain Netting with the largest Mesh. Third row—take the narrow Mesh, Net a Loop, taking the

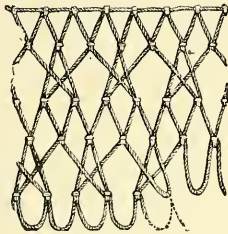


FIG. 624. CROSS NETTING.

second Loop of the last row, then Net the first Loop of the last row, then the fourth, and then the third; continue to the end of the row, always Netting the second Loop on the last row before the one next the Mesh. Fourth row—use the largest Mesh, and Net a plain row. Fifth row—as the third row; this row is not completed in the illustration, so that the crossing of the two Loops in it should be fully indicated.

*Diamond Netting.*—This is a term applied to Plain Netting, and is worked as such when the loops are made of a uniform size, and following each other in regular succession. Fancy Diamond Netting is worked in three different ways, as follows:—*Single Diamond Netting.*—Work with fine silk or cotton, and Mesh and Needle No. 10. Net the first Loop in ordinary PLAIN NETTING, and the second in the same way, but pass the cotton twice round the Mesh, so as to make this Loop twice the size of the other. Repeat these two Loops to the end of the row. In the next row make the short Loop over the Long Loop of the last row, and work as in the first row. *Treble Diamond Netting.*—Use the same cotton, Mesh, and Needle, as for Single Diamond Netting. First row—make a Plain Netting Loop, but put the cotton twice round the Mesh. Then Net three Plain Netting Loops, and repeat these four Loops to the end of the row. Second row—a plain Loop over the Long Loop in the last row, then a Long Loop and two plain Loops; repeat to the end of the row, and withdraw the Mesh before a long Loop is Netted as a plain Loop. Third row—Net a Plain and a Long Loop alternately, commencing with two plain Loops, should the pattern require it. Fourth row—Net three plain Loops and one Long Loop; repeat to the end of the row. Fifth row—as the second row. *Diamond Netting made*

*with Five Loops.*—Use the same cotton, Mesh, and Needle as in Single Diamond Netting, and work the Long and the Plain Loop in Plain Netting; take the Mesh out of the work when a Long Loop has to be netted as a Plain Loop, and after this has been done, the pattern forms a diamond of small loops surrounded by an open space formed by the Long Loops; commence by Netting upon the Foundation Loop a number of loops that divide into six, and one over. First row—make a Long Loop with the cotton twice round the Mesh, and five Plain Loops; repeat to the end of the row; finish with a Long Loop. Second row—Plain Loop over the Long Loop, a Long Loop, 4 Plain Loops; repeat to the end of the row. Third row—a Plain Loop, a Long Loop, 4 Plain, the last over the Long Loop; repeat to the end of the row. Fourth row—a Plain Loop, a Plain Loop over the Long Loop, a Long Loop, 3 Plain, the last over a Long Loop; repeat to the end of the row. Fifth row—a Plain Loop, a Plain Loop over a Long Loop,\* a Long Loop, 5 Plain, the last over a Long Loop; repeat from \* to the end of the row. Sixth row—2 Plain, 1 Plain over a Long Loop, a Long Loop, 2 Plain, the first over a Long Loop; repeat to the end of the row. Seventh row—3 Plain, the last over a Long Loop, a Long Loop, 2 Plain; repeat to the end of the row. Eighth row—4 Plain, the last over a Long Loop, a Long Loop, a Plain Loop; repeat to the end of the row. Ninth row—3 Plain, the last over a Long Loop, 1 Plain; repeat to the end of the row. Tenth row—3 Plain, the last over a Long Loop, 2 Plain, the last over a Long Loop, a Long Loop; repeat to the end of the row. Eleventh row—2 Plain, the last over a Long Loop, 3 Plain, the last over a Long Loop, a Long Loop; repeat to the end of the row. Twelfth row—2 Plain, the last over a Long Loop, 4 Plain, the last over a Long Loop; repeat to the end of the row, but end with a Long Loop instead of a Plain one. Thirteenth row—work as the first, and repeat from there.

*English Netting, also called Honeycomb.*—Work with any sized Mesh and cotton, according to the article to be made. First row—PLAIN NETTING. Second row—also Plain Netting, but Net the second Loop before the first, the fourth before the third, and so on to the end of the row. Third row—Plain Netting. Fourth row—as the second, but commence with a Plain Loop before beginning the crossing. Fifth row—Plain Netting. Sixth row—as the second row, and repeat from that row.

*Fisherman's Knot.*—This Knot differs from the one ordinarily used in Plain Netting, and is considered to be stronger. It is used by fishermen for their nets, hence its name; and is also used for hammocks, lawn-tennis nets, and other articles subject to rough treatment and rain. The process of making is shown in Fig. 625, and the Knot when made is thicker than other Knots. To work: Hold the Mesh and the netting needle in the ordinary way, the thumb over the Mesh and the fingers supporting it; pass the thread round the Mesh, but not over the fingers, and put the needle upwards through the Loop that is to be worked, and then draw the Loop up to the Mesh, and keep the thread tight by holding it down with the thumb. Allow the loose thread to fall to the left of

the work, and put the needle upward, behind the Loop being worked, and out on the left (see Fig. 625), so as to inclose it with the thread, and draw the thread tight. The illustration gives the Knot nearly completed; the

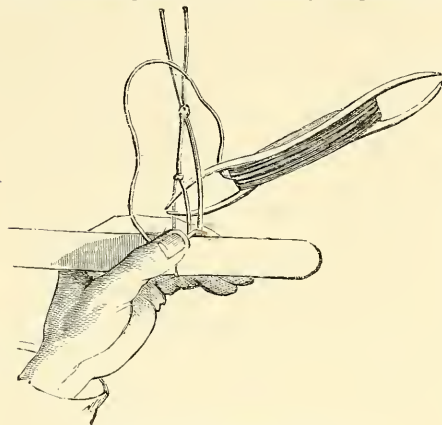


FIG. 625. NETTING—FISHERMAN'S KNOT.

thread in it is passed round the Mesh, through the Loop, and secured with the thumb, and the movement shown is that of the needle being passed at the back of the Loop, and to the left, before the final drawing tight of the Knot.

*Fly Netting.*—A very pretty and easy kind of Netting, suitable for scarves, shawls, and neckties, and made with wool and silk, or wool and cotton. To work: Wind upon the needle together a strand of wool and silk, so that they unwind as one. Net upon the Foundation Loop enough Loops to form the width required, and work these loops, and all others, in PLAIN NETTING. Continue to net rows of this Plain Netting over an inch sized flat Mesh until the width desired for the article is obtained, then cut the woollen thread round every Knot, and fluff it up, so that it conceals the Knot and makes a little ball; but be careful to leave the silk or cotton strand untouched. Make a Fringe or Edging to the work with some of the patterns given under EDGING and FRINGE.

*Grecian Netting.*—Used for purses when worked with fine silks, and for curtains and toilet cloths when worked with knitting cotton. The Loop is troublesome at first, and should not be tried by a beginner. Two flat Meshes, one half the size of the other, are required. To work: First row—Net in PLAIN NETTING, and with the largest Mesh. Second row—take the small Mesh, and make the usual Loop over the Mesh which commences a Plain Netting Loop, then pass the netting needle through the under part of the Loop, and bring it out clear of the Mesh; put it through the first Loop on the last row, and into the second, draw the cotton and Needle back through the first Loop, and then twist the second Loop round the first, and Net the first Loop, finishing it as in the ordinary Plain Netting. For the next Loop, Net the little Loop that is formed by twisting the first and the second Loop

together. Repeat these two movements to the end of the row. Third row—as the first. Fourth row—as the second. Repeat the first and second rows to the end of the work.

*Hollow Square Netting.*—A square of Netting with the centre left hollow is sometimes required as a groundwork for a piece of Guipure d'Art Lace, or for a pincushion cover or cheese cloth, in ordinary Netting. The hollow square is formed in the Netting, as it proceeds, in the following manner: Commence with one Loop upon the Foundation Loop as in SQUARE NETTING, and Net in PLAIN NETTING. INCREASE a Loop at the end of every row, as in Square Netting, until half the length of one side of the outside square is obtained; then divide the Loops, and leave those at the end of the row unworked, and Net the other half as if making OBLONG NETTING on the inside of the square; DECREASE by Netting two Loops together at the inside end, and Increase by Netting two Loops into the end Loop in every row upon the outside of the square. Work in this way until the whole length of one side of the outside square is made, turn the corner as it were, and commence another side by Netting the two outside Loops together, and Increasing in the inside by making two Loops in the outer Loop there in every row. Continue until half the outside line of the square is formed, and then drop the Loops, and pick up those left when the oblong was commenced. Work these in the same manner, Increasing at the outside, Decreasing at the inside, until the length of that side of the outside square is obtained, and then turn the corner, and Decrease on the outside and Increase on the inside, until these Loops are brought down to the level of the others. Work right across the whole number, and Decrease in every row until only one Loop is left on the row. The following example will make the working of this Hollow Square quite clear. To form a Hollow Square with fifteen Loops along the outer side: Commence with one Loop, and Increase in every row until there are twelve Loops in the row; drop the last six, and work six rows, Increasing at the outside of the square, and Decreasing at the inside; turn the corner, and work six rows, Increasing at the inside, and Decreasing at the outside of the square; leave those Loops, and pick up the ones first dropped, which Net down to the others in the same way. For the thirteenth row, work right across the twelve Loops, and Decrease until only one Loop is left in the row.

*Honeycomb Netting.*—See English Netting.

*Leaf Netting.*—Also known as Puff Netting, and worked so as to raise some of the loops of a row above the others. It is simply Plain Netting worked with different sized meshes, and can be adapted to any of the purposes for which Netting is employed. It looks particularly well worked as a border to netted curtains, or when made for window blinds. To work: Use medium sized crochet cotton and two flat Meshes (one twice the width of the other); a quarter of an inch and a half inch Mesh are good sizes, but all depends upon the destination of the work. First, Second, and Third rows—PLAIN NETTING. With the small Mesh make into the FOUNDATION LOOP as

the first row, the number of Loops required for the length, and Net a Loop into each of these for the second and third rows. Fourth row—use the same Mesh, and Work one Loop in Plain Netting in the first Loop, and six Loops in the second Loop, the cotton to be put twice round the Mesh before making any of these six Loops; repeat from the commencement to the end of the row. Fifth and Sixth rows—use the small Mesh and work a Loop into every Loop on the previous row. Seventh row—use the large Mesh, work a Loop into every Loop on the previous row, work the first Loop in Plain Netting, the next six with the cotton twice round the Mesh, and repeat to the end of the row from the commencement. Eighth row—work a Loop into the first Loop, still using the large Mesh, take up the next six Loops, and work them as one Loop into the Second Loop; repeat these two Loops to the end of the row. Ninth and Tenth rows—Plain Netting with the large Mesh into every Loop. Eleventh row—use the large Mesh, and work two Loops in every Loop on the row. Twelfth row—use the large Mesh, and take up two Loops in every Loop on the row. Thirteenth row—as the tenth. Fourteenth and Fifteenth rows—as the eleventh and twelfth. Sixteenth row—repeat from the first row. The leaf, or raised part of this pattern, is contained in rows four to eight; the rest can be altered in any way, so long as the number of Loops, when once arranged, is kept to, and that part of the Netting left flat.

*Long Twisted Netting.*—This requires working with two Meshes of unequal widths; the larger one should be exactly double the size of the smaller. To work: First row—take the smaller Mesh, and work with it a row of Loops in ROUND NETTING. Second row—take the large Mesh, and work with it a row of PLAIN NETTING Loops. Repeat these two rows alternately to the end of the pattern.

*Looped Netting.*—This is used for either edgings or to form the whole of shawls, curtains, fire screens, window blinds, and drawing-room covers. The design shown in Fig. 626 is the width of work it is necessary to make for a border, but any width can be made. To work: Use a half-inch or quarter-inch flat Mesh, and knitting cotton

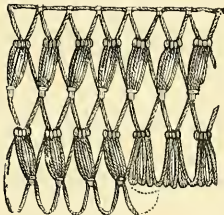


FIG. 626. LOOPED NETTING.

or wool, according to the article to be Netted. First row—Net in PLAIN NETTING the length required. Second row—make four Loops into every Loop of the preceding row. Third row—run the needle through the four Loops worked together in the last row, and work them together in Plain Netting; the illustration shows this third row uncompleted,

with the manner of passing the cotton through the four loops. Fourth row—repeat from the first row.

*Mignonette Netting.*—This is used for curtains and window blinds, it being extremely easy, and worked with one Mesh. To work: Use medium-sized crochet cotton, and a flat Mesh half an inch in width, or one smaller. First, second, and third rows—PLAIN NETTING. Fourth row—Net into the first Loop one Plain Loop, then put the cotton twice round the Mesh, and Net a LONG LOOP into the same Loop on the last row, and finally Net a Plain Loop into the same Loop; repeat to the end of the row, Netting three Loops into one Loop. Fifth row—Net in Plain Netting all the Long Loops, but leave the Plain Loops. Sixth row—repeat from the second row.

*Netting with Beads.*—When making ornamental articles with Netting, beads are often worked into the Netting, and are used particularly in Purse Netting and to ornament bags. The beads used are steel, gold, and coloured, the last two kinds wearing the best, steel being apt to tarnish. The beads should be German, selected so as to match each other perfectly as to shape and size, as any unevenness in the make of the beads is instantly detected when they are in position, and destroys the look of the work. Unless perfectly secured, beads will move upon the loop when netted. To work: Use a long Darning Needle instead of a Netting Needle, threaded with silk enough for the row that is to be beaded; thread each bead as required, bring it up in front of the Mesh, and keep it there with the left thumb upon it until the knot of the Loop is made; then pass the needle through the bead again from underneath, and pull the bead close up to the knot just made. Thread another bead, and repeat until the number of beads required are secured.

*Oblong Netting.*—This shape is much used for making lawn tennis nets, hammocks, and garden nets. It is shown in Fig. 627, and is worked either with Fisherman's Knot or Plain Netting. To work: Commence as for SQUARE NETTING, with a single Loop in the FOUNDATION LOOP; INCREASE by working two Loops into the last

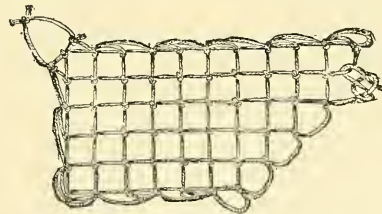


FIG. 627. OBLONG NETTING.

Loop in every row until the depth required for the article is obtained (in the illustration five rows make the necessary depth); tie a piece of bright-coloured wool into the last Loop, and, whenever the side is reached where the wool is, DECREASE by working two Loops as one (see lower part of the illustration); Increase at the other end of the row, whenever it is reached, by working two Loops

into the last Loop. If attention is paid to keep the Increase and Decrease regular, a long straight piece of Netting is made. When this is sufficiently long, proceed to form the second short side of the oblong. To do this, Decrease by Netting two Loops together at the end of every row until only one Loop remains.

*Open Netting.*—A very simple manner of making an alteration in Plain Netting. Work with crochet cotton or silk, and with two flat Meshes, the larger an inch in width, the smaller half an inch in width. First, second, and third rows—PLAIN NETTING, with the small Mesh. Fourth row—Plain Netting, with the large Mesh. Fifth row—repeat from the first row.

*Plain, or Diamond Netting.*—This loop is the elementary one in Netting, and upon it all the more complicated loops are formed. It is used in all Netting as a foundation for Darning upon Net, or for Guipure d'Art, and its various stages are shown in Figs. 628, 629, and 630, in which the Netting is given without the hands that hold it, in order that the making of the Loop may be fully

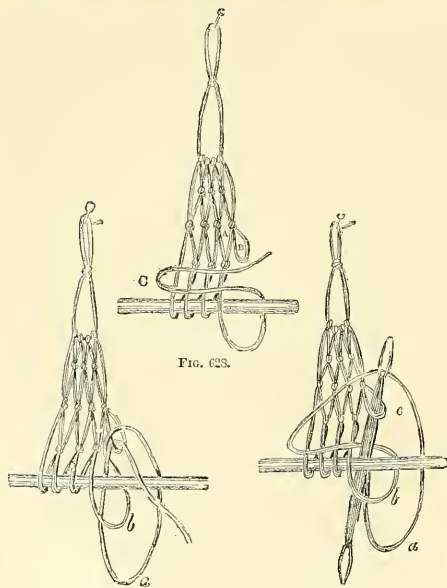


FIG. 628.  
FIG. 629.  
FIGS. 628, 629, AND 630. DETAILS OF PLAIN NETTING.

shown. To work: Having secured the FOUNDATION LOOP to the Stirrup, put the latter over the foot, fill the needle with cotton, and attach the cotton to the Foundation Loop; take the Mesh in the left hand, and the needle in the right hand, holding the Mesh with the thumb over it, and the fingers beneath. Pass the cotton over the Mesh, and round the first three fingers, and hold the Mesh close to the Foundation Loop. Bring the cotton round under the Mesh to the top, and put it under the left thumb and to

the left (shown in Fig. 628 by the letter c); then bring it round to the right, past the letter b in Fig. 628, and round the hand, as shown in Figs. 629 and 630, then by the letter a (this last Loop is held by the little finger of the left hand). The needle, by this action, is brought in front of the Mesh, and into the palm of the hand; it is then passed under the first Loop, between the Mesh and the fingers holding it, and into the Foundation Loop (see Fig. 630, letter e), and over that piece of cotton which is turned back from the left thumb, and then forms Loop a of Figs. 629 and 630. Before pulling the Mesh out of the Foundation Loop, it is necessary to change the position of the right hand; this, while pushing the needle through the cotton and Foundation Loop, is at the lower part of the needle, and must be transferred to the upper, so that it can grasp the needle firmly; make the change, and keep all the turns of the cotton on the left hand steady while doing so, then draw the Foundation Loop up to the Mesh; release the Loop of cotton held down by the left thumb, and pull it tight over the Foundation Loop with a pull upon the needle; let go the Loop over the three fingers, and pull that tight by opening the third and little fingers of the left hand, and enlarging the Loop upon them; and finally let this Loop go, and pull the cotton firmly up with the right hand. The Knot that is formed by these movements should be close up to the Mesh, but not upon it, and should be made by a strand of cotton firmly inclosing a piece of the Foundation Loop, and no true knot is formed unless this is the result. A repetition of these knots make a row in Netting, and the beauty and value of the work depends upon their being made with Loops of an equal size, which can only be accomplished when every knot is made close to the Mesh. It takes two rows to complete the diamond-shaped Loop from which this knot derives its name, the first Loop being shown by the letter b in Fig. 628, and the completed diamond by the letter a in the same illustration.

*Puff Netting.*—See *Leaf Netting*.

*Rose Netting.*—The meshes formed by this Netting are shaped like honeycombs, and are surrounded with a double line of thread. This variety is generally used for making fine silk veils, or mittens; but, if worked with Crochet cotton, it will make very lacy-looking curtains. To work in silks, use flat Meshes, sizes No. 9 and 18; if with cotton, a flat Mesh three quarters of an inch wide, and one half that size. First row—use the finer Mesh, and make upon the FOUNDATION LOOP in PLAIN NETTING the number of Loops necessary for the length of the article to be worked. Second row—with the larger Mesh, Net into every Loop in Plain Netting. Third row—draw the first Loop of the last row through the second Loop, and well up it, Net the first Loop in Plain Netting with the smaller Mesh, run the needle into the second Loop where it crosses the first Loop, and pull it out there and Net it as the first Loop. Continue to work in this way for the whole row. The only difficulty is the taking up correctly of the second Loop in the right place inside the first Loop, and not outside it. Fourth row—Plain Netting into every Loop, using the large Mesh. Fifth row—work like the third row with the small Mesh, but miss the first

Loop and draw the second through the third, to diversify the crossing of the Loops. Sixth row—Plain Netting, with the large Mesh. Seventh row—repeat from the third row.

*Round Netting.*—A Loop considered strong. It is used for purses, mittens, and other articles subject to wear. Round Netting has the appearance of a four-sided honeycomb. To work: Commence by making the Loop over the Mesh, as in the ordinary PLAIN NETTING, put the needle through the under part of the thread on the Mesh, then draw it well out, turn it, and pass its point from above the work into the Loop of the Netting that is to be completed; draw this up to the Mesh, and finish the stitch as in ordinary Plain Netting. As the manner of working Round Netting causes the work to contract, place one-fifth more Loops upon the FOUNDATION LOOP than would be required for the same length when made in the ordinary way.

*Square Netting.*—The Loop in Square Netting is the same as that used in Plain Netting, but the work, having to form an exact square, is commenced with only one Loop upon the Foundation Loop, instead of the number of Loops corresponding to the length; it is then increased until two sides of the square are formed, and then decreased to the one Loop to form the two remaining sides. To work: Work one Loop into the FOUNDATION LOOP in PLAIN NETTING. Into this Loop work two Loops in the next row. In the third row, work two Loops into the last Loop, and continue to INCREASE by always working two Loops into the last Loop of each row until the length required for the square is formed. The Loops of the row across the square will be the same in number as those upon the outside edges. As soon as the length of the square is thus formed, commence to DECREASE by Netting two Loops together at the end of every row. The squares required as foundations to Guipure d'Art are Netted in this manner.

*Star Netting.*—This Loop can be made either as a finish to, or centre of, a curtain. It presents, when finished, the appearance shown in the small stars of Fig. 632, and its manner of working is considerably en-

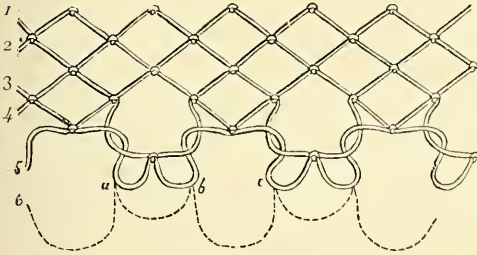


FIG. 631. STAR NETTING.

larged in Fig. 631, so that the complicated part of the Loop may be fully understood. To work as a border—Use Strutt's cotton No. 8, a round Mesh half an inch in circumference, and a steel Netting needle. Net in

PLAIN NETTING the first three rows. Fourth row—Net the first Loop in Plain Netting, the second in the same, but pass the cotton twice round the Mesh, to make a Loop twice the length of the first (this long and short Loop

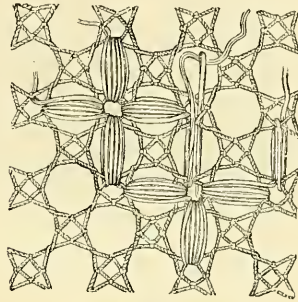


FIG. 632. STAR NETTING.

is shown in Fig. 631, in row marked 4); repeat the two Loops alternately to the end of the row. Fifth row—pass the cotton round the Mesh, and the needle over and under the long Loop on the preceding row, and Net a Loop, pass the cotton again over the Mesh, and the needle over and under the same long stitch on the preceding row, and Net into the short Loop; repeat throughout the row (the letters *a*, *b*, and *c*, in Fig. 631 show the Loops formed in this row). Sixth row—repeat the fourth row, make the

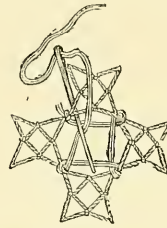


FIG. 633. STAR NETTING.

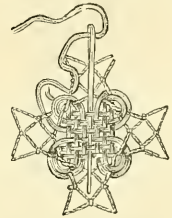


FIG. 633. STAR NETTING (DETAIL A).

short Loop between the letters *a* and *b* in Fig. 631, and the long between the letters *b* and *c* in the same illustration; therefore, commence the row with a long Loop. Seventh row—as the fifth row. Eighth row—as the fourth.

Figs. 632, 633, and 634 are illustrations of the various devices with which this Star Netting can be ornamented when worked for curtains. The cotton to use for these decorations should be linen thread, No. 80. Fig. 632 shows a large Darned Star carried across four of the open spaces left in the Star Netting. It is worked thus: Thread a needle with the cotton, and carry it backwards and forwards across one of the large spaces four times, always ending in one of the small stars; repeat this filling up so that the four arms of the Star are formed. Fig. 633, Detail A, shows how one of these large spaces can be

filled with a thick stitch, which resembles Point de Toile in Guipure d'Art. To work: Loop the needle into the four corners of the square, and continue these Loops, DARNING each thread in and out, as shown in Detail A, until the open space is quite filled up.

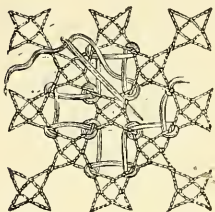


FIG. 634. STAR NETTING.

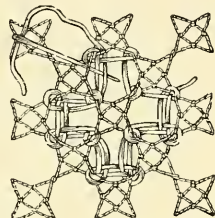
FIG. 634. STAR NETTING  
(DETAIL A).

Fig. 634 and Detail A show the same stitch worked so as to form a Maltese cross in a lighter way than in Fig. 633. To work: Loop the thread all round the outside line of the Maltese cross, so as to mark it well out, then repeat the outside line, working the second line over the first, and DARNING the two together, as shown in Fig. 634, Detail A. All these various stitches can be worked, if required, upon the same curtain.

*Straight Netting.*—In this Netting there is neither Increasing nor Decreasing; the number of loops that are required for the width of the work are Netted on to the Foundation Loop, and are then worked until the length required is obtained. To work: On the FOUNDATION LOOP (see Fig. 635), Net in PLAIN NETTING the number of loops required, and continue to Net

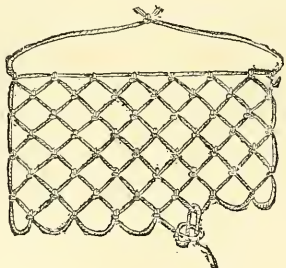


FIG. 635. STRAIGHT NETTING.

these, simply turning the work over in the hand, to work the next row from left to right without breaking off the thread, or Increasing or Decreasing a loop. Straight Netting, if required to be very even, should have two rows worked on the Foundation Loop before the real piece is commenced, as then every loop made will be of equal size, which is not always the case when the work is immediately begun from the Foundation Loop.

NETTED ARTICLES.—The patterns previously given can be used to work the following articles, but, as distinct directions as to number of loops and length of work is necessary, the manner of working is described in detail:—

*Antimacassar.*—The prettiest kind of Netted Antimacassar is formed with Netted rosettes of two different sizes; these rosettes are worked separately, and are then sewn together. One of the large rosettes forms the centre of the Antimacassar, and is surrounded by six rosettes of the same size; six small rosettes are placed to fill up the space outside these, and twelve large rosettes are sewn above, the six large ones forming the first circle; twelve small rosettes fill in the spaces between these last, and the Antimacassar is finished with twenty-four large rosettes forming the third circle. Thirty-one large rosettes and twelve small ones are required. Boar's-head cotton No. 12; two flat Meshes,  $\frac{3}{8}$  and  $\frac{3}{16}$  of an inch; and a round Mesh No. 12, are required. The Netting is easier worked attached to a Lead Cushion than to a Stirrup. To work the large rosette: First row—upon a small FOUNDATION LOOP, Net in PLAIN NETTING, on No. 12 Mesh, seven Loops, and join these together as a CIRCLE. Second and Third rounds—as the first round. Fourth round—use the smaller flat Mesh, and Net four loops into each loop upon the third round. Fifth and Sixth rounds—use No. 12 Mesh, and Net a Loop in every Loop upon the last round. Seventh round—use the largest Mesh, and Net two Loops into every Loop of the last round. Eighth and Ninth rounds—as the fifth round. For the small rosette, make a very small Foundation Loop over a pencil, and Net five Loops into it, using No. 12 Mesh; join these as a Circle, and net two more rounds upon them with the same Mesh. Fourth round—use the same Mesh, and Net two Loops into every Loop in the last round. Fifth round—Net with the smaller flat Mesh two Loops into every Loop upon the last round. Sixth and Seventh rounds—use No. 12 Mesh, and Net a Loop into every Loop. The centre of all the rosettes, after they are joined together, should be finished with an ORNAMENTAL WHEEL, such as worked in Modern Point Lace.

*Bag.*—Use Mesh No. 16, and coarse Netting silk, and Net sixty Loops on to the FOUNDATION LOOP; work the desired length, and draw one end up, and finish with a tassel, and running a ribbon through the other end.

*Bag, Pence.*—Use fine crimson silk, and Meshes Nos. 15 and 11. Net in PLAIN NETTING nine Loops upon the FOUNDATION LOOP, and join up. First and Second rounds—Net with the small Mesh in Plain Netting. Third round—with the small Mesh, Net two Loops into every Loop. Fourth round—small Mesh, a Loop into every Loop. Fifth round—small Mesh, Net two Loops into the first Loop, and one into the second Loop; repeat to the end of the round. Sixth round—small Mesh, a Loop into every Loop. Seventh round—small Mesh, INCREASE in this round by working two Loops into one eight times; these Increases should not be placed above the ones in the fifth round, but should be worked in the Loops before those. Eighth round—small Mesh, a Loop into every Loop. Ninth round—like the seventh round. Repeat eighth and ninth round seven times. Work forty-six

rounds in Plain Netting with the small Mesh. Work a round with the large Mesh. For the next round, use the small Mesh, Net the second Loop before the first, and the fourth before the third; repeat to the end of the round. Work four rounds with the small Mesh in Plain Netting, and finish off with a SCALLOPED EDGING. Run a ribbon through the round worked with the large Mesh.

*Cloud.*—For a Cloud, single Berlin or Fleecy wool of two colours is required, and three flat Meshes, an inch, half an inch, and a quarter of an inch in width. To commence: Work 400 loops upon the FOUNDATION LOOP, with the half-inch Mesh. First and Second rows—PLAIN NETTING into every Loop with the half-inch Mesh and the darkest wool. Third row—use the lightest wool and the largest Mesh, and Net three Loops into every Loop upon the last row. Fourth and Fifth rows—use the smaller Mesh and the darkest wool, and Net into every Loop upon the last row. Sixth row—use the widest Mesh and the lightest wool, and work a Loop into every Loop upon the last row. Seventh row—use the half-inch Mesh and the darkest wool, and Net three Loops of the last row together. Eighth row—use the half-inch Mesh and the darkest wool, and work a Loop into every Loop upon the last row. Ninth row—as the third row. Tenth and Eleventh rows—as the fourth and fifth rows.

*Curtain.*—These are generally Netted in Plain Netting, and then ornamented with a pattern Darned upon them; but they can also be worked in any of the fancy Loops given under their own headings, and in that case will not require any Darned Pattern. The number of Loops that form the length of the Curtain will have to be put upon the FOUNDATION LOOP to start with; these, if Netted with a No. 9 Mesh, will measure four Loops to an inch, which will be a guide to the number required. In Netting such large articles as Curtains, the worker, from time to time, will have to tie up the work out of her way, so as to allow of room to move her hands when making the Knots. To do this without interfering with the shape of the Loops, run a tape into a row of the Netting, taking up every Loop, and being very careful to keep in the one row. Tie this tape to the foot as a Stirrup, and work until the length has again to be altered.

*Edging.*—(1.) The Edging shown in Fig. 636 is worked with two Meshes, one a large flat Mesh, and the other a

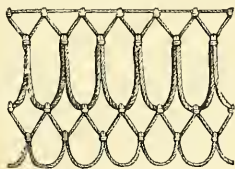


FIG. 636. NETTING—EDGING.

round Mesh; the flat Mesh should be an inch in width, the round, an inch in circumference. Two sizes of cotton are also used, one a coarse Knitting cotton, and the other a fine Crochet cotton. The Edging is worked in Plain

Netting, and the pattern can be repeated to any length, and, therefore, used for the centre of curtains or window blinds, as well as for Edgings. To work: First row—Net in PLAIN NETTING, with the fine cotton and the round Mesh, the length required for the work. Second row—Net in Plain Netting, with the Large Mesh and the coarse cotton, into every Loop in the last row. Third and fourth rows—as the first row. Should the width of the Edging be increased, repeat from the first row.

(2.) This border is worked with a round Mesh of a medium size, and with two different sizes of cotton, one coarse and one fine, Walker and Evans' Knitting cotton Nos. 12 and 30 being the required thicknesses. To work as shown in Fig. 637: First row—work in PLAIN NETTING, and with the fine cotton, the length required for the border. Second and third rows—as the first row.

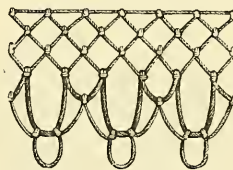


FIG. 637. NETTING—EDGING.

Fourth row—take the coarse cotton, and work the first Loop in Plain Netting; for the next Loop, work it in Plain Netting, but pass the thread twice round the Netting needle; repeat these two loops to the end of the row. Fifth row—Knot the fine cotton into the first Loop on the last row (a small Loop), and work two Loops in Plain Netting into the long Loop in the last row, then one Loop into the small Loop on the last row, and two into the next large Loop. Continue to the end of the row.

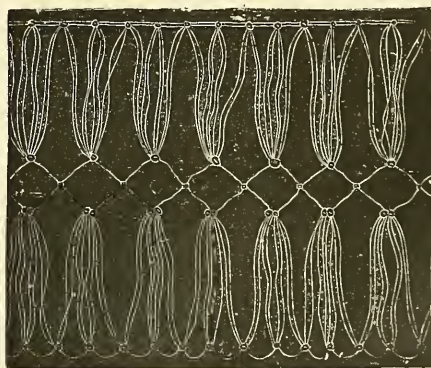


FIG. 638. NETTING—EDGING.

(3.) The Edging shown in Fig. 638 is an extremely light and pretty finish to curtains, or other articles that require borders. It is worked with a flat Mesh an inch and

a quarter in width, and a round Mesh an inch in circumference, and with Strutt's knitting cotton No. 12. To work: Make a FOUNDATION with single cotton the length required for the Edging. First row—fill the Netting needle with doubled cotton, take the flat Mesh, and Net in PLAIN NETTING into every Loop of the Foundation. Second row—fill the Netting needle with single cotton, and use the round Mesh; Net the first two Loops together, and continue to Net two Loops together to the end of the row. Third row—use the round Mesh and the single cotton, and Net in Plain Netting into every Loop. Fourth row—take the flat Mesh and the doubled cotton, and Net two Loops into every Loop of the preceding row. Fifth row—use the round Mesh and the single cotton, and Net every Loop of the last row separately.

(4.) The Edging given in Fig. 639 is used for curtains and other articles that require borders; but, as it is a pattern that can be repeated indefinitely, it can also be

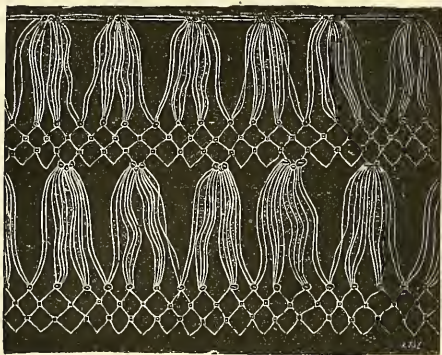


FIG. 639. NETTING—EDGING.

used to make curtains, centres, and other Netting patterns. The Edging should be worked with Strutt's Knitting cotton No. 12, and with two Meshes of unequal size, a flat Mesh an inch in width, and a round Mesh half an inch in circumference. To work: NET the FOUNDATION in single cotton, and with the round Mesh, and make Loops enough to form the length required for the Edging. First row—take the flat Mesh, and fill the needle with doubled cotton; work in PLAIN NETTING, and make three Loops into the first Loop on the Foundation row; then miss the second and third Loops, and Net three Loops into the fourth; repeat to the end of the row, missing two Loops, and making three Loops into every third Loop. Second row—take the round Mesh, and a needle filled with single cotton; Net in Plain Netting every Loop upon the preceding row. Third and Fourth rows—repeat the second row. Fifth row—commence again at the first row.

(5.) *Scalloped*.—A Scalloped Edging is a better border to a shawl or curtain than one made of vandykes, as the half-circles composing the scallops keep their stiffness and shape better than the points of the vandykes. Scallops are all formed in Plain Netting, and can be made either of silk, cotton, or wool, and with any size Mesh or number of Loops to a scallop, the usual number of Loops to each scallop being eight, twelve, or sixteen. The varieties in the scallops are formed by the size of the Meshes used (all requiring two Meshes, and some three) and the number of rows worked. To work for a medium sized scallop: Use the same cotton as the centre of the curtain or shawl is worked in, and three flat Meshes of different sizes, the middle size being the same as used in the centre part of the article. First row—with the largest Mesh work twelve or sixteen Loops into the first Loop of the edge, then miss eight or twelve Loops on the border, and work twelve or sixteen Loops into the ninth or thirteenth Loop; continue to the end of the row, missing a fixed number of Loops between each worked Loop. Second and Third rows—work into every Loop, using the medium-sized Mesh. Fourth and Fifth rows—work into every Loop, using the smallest sized Mesh. This scallop can be enlarged by a greater number of rows worked upon the two last-used Meshes, or made smaller by one row only being worked upon each Mesh.

(6.) *Vandyke*.—A pointed Edging, as shown in Fig. 640, particularly useful for making ornamental borders to d'oyleys, chair backs, and toilet cloths. After the plain Vandyke Edging has been Netted, a pattern should be Darned upon it in DARNED NETTING. To work as shown in Fig. 640: Make one loop upon the FOUNDATION LOOP, Net in PLAIN NETTING two Loops into this first loop, and INCREASE one Loop in each row until there are five Loops in a row. Then Increase at the end of every alternate row, until there are nine Loops in the row, taking particular care that the Increase is always made upon the same side of the work. In the next row, leave unworked four Loops on the side which has not been Increased, and thus form the Vandyke; work the other five (the dotted line in the illustration shows this row), continue the work, and Increase in every alternate row until there are nine Loops again, and then miss the four upon the Vandyked edge as before.

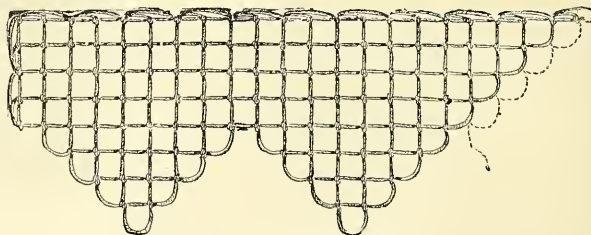


FIG. 640. NETTING—VANDYKE EDGING.

*Fichu*.—This can be worked either in bright-coloured silks or fine wools, and with a flat Mesh half an inch in



width. The Loop is used in Plain Netting; but this can be varied and rendered more ornamental if worked as explained in Fly Netting. To work: Commence with one Loop upon the FOUNDATION LOOP, and INCREASE every row by working two Loops into the last Loop. Continue to do this until the widest part of the Netting is as long as the widest part of the Fichu, and then commence to work a border. For this, two different sized Meshes are required, one round,  $\frac{3}{4}$  in. in diameter, and one flat,  $\frac{3}{4}$  in. wide. Net the first and second rows round the sides of the Fichu, but not across the widest part, in PLAIN NETTING. Third row—take a different coloured wool or silk to that used in the Fichu, and the large Mesh; double the wool or silk, and Net it into every Loop of the second row. Fourth and Fifth rows—like the first row. Sixth row—use the large Mesh and the doubled wool, and Net two Loops into every alternate Loop upon the last row. Seventh and eighth rows—like the first row. Ninth row—like the sixth, but work the first double Loop into the second Loop, and not into the first on the row. Tenth and Eleventh rows—as the first row. Twelfth row—carry this row all round the Fichu; use the large flat Mesh and the coloured wool, but single, not double. Net eight Loops into the first Loop on the row, miss two Loops, Net eight Loops into the next Loop, miss two Loops, and repeat to the end of the row. Thirteenth and Fourteenth rows—Plain Netting into every Loop with the wool or silk used in the body of Fichu. Fifteenth row—use the round Mesh and the coloured wool, but single, not double; put the wool twice round the Mesh, miss a Loop, Net six Loops into the corresponding six on the row, put the wool again twice round the Mesh, miss a Loop, and Net six Loops as before into the corresponding Loops upon the row. Sixteenth row—work as in the fifteenth row, but Net the four centre Loops of that, and miss the outside ones, and pass the wool three times round the Mesh. Seventeenth row—as the fifteenth row, but Net the two centre Loops and miss the outside ones, and pass the wool four times round the Mesh.

*Fringe (1).*—This fringe is all worked in Plain Netting, and can be worked with single Berlin wool and flat Meshes an inch and half an inch in width, or with Crochet cotton of a medium size, and flat Meshes half an inch and a quarter of an inch in width. First, second, and third rows—PLAIN NETTING with the small Mesh into every Loop on the edge of the article. Fourth row—use the large Mesh, and work four Loops into the first Loop of the last row, miss two Loops on the last row, and work four Loops into the fourth Loop; repeat to the end, working four Loops into every third Loop, and miss the ones between. Fifth row—use the small Mesh, and Net into every Loop. Sixth row—use the large Mesh, and work four Loops into the second Loop on the last row, and miss the next two Loops, repeat to the end, work four Loops into every third Loop on the last row. Seventh row—as the fifth. Eighth row—as the sixth.

(2). Work with two Meshes, one half the size of the other, and use the same cotton as that with which the body of the article has been netted. First row—Net in PLAIN NETTING with the small Mesh into every Loop at the edge. Second, Third, and Fourth rows—Plain Netting, with the

small Mesh. Fifth row—Plain Netting, with the large Mesh. Sixth row—draw the first Loop through the second, Net the second Loop, first using the small Mesh, and then Net the first; draw the third Loop through the fourth, and Net the fourth and then the third; repeat to the end of the row. Seventh row—use the small Mesh, and Net in Plain Netting. Eighth row—cut a number of 4-inch lengths of cotton, double them, and knot three into every Loop.

*Hair-nets.*—Net with fine Netting silk and a small round Mesh, work in PLAIN NETTING, and place upon the FOUNDATION LOOP twelve Loops, and Net in Plain Netting backwards and forwards for twelve rows to form a perfect square. Fasten off and pass a Loop through the middle of the square, so that all the edge Loops can be easily worked into, and Net all round the square. INCREASE at every corner by working two Loops into the corner Loop. Work round and round, increasing in the corner Loops in every second round until the size required for the Hair-net is obtained; then work a round with a quarter-inch Mesh, and into this pass a piece of elastic with which to draw the net together. A circular Hair-net is Netted after the instructions given in CIRCLE.

*Hammocks.*—These should be very strong, and should, therefore, be made with mattress twine, and with a round Mesh, 3 inches in circumference, and a long, thin, wooden needle, made for Netting up twine, and with notched, and not scalloped, ends. Net thirty Loops, and then work sixty rows. Run a stout cord through the FOUNDATION ROW, and through the last row, and attach hooks to these with which to suspend the Hammock, and draw the edges of each side slightly together, by running a coloured cord up them, and fasten them with that to the top and bottom of the Hammock. Slip a notched bar, 27 inches long, and 1 inch in width, across the upper and lower ends of the Hammock when it is in use. A more ornamental Hammock can be formed by working with a double thread in Fly Netting. To do this, make one thread of twine, and the other of a bright-coloured, coarse worsted; and when the Netting is finished, cut the worsted thread, and fluff it up into a ball round the Knot.

*Lawn Tennis Ball Bag.*—This is useful for carrying balls about in, and for keeping them together when not in use. To make: Take some fine twine, and a three-quarter inch flat Mesh, and make a small FOUNDATION LOOP, into which work six Loops in PLAIN NETTING; unite them together, as in the directions for a CIRCLE, and continue to INCREASE as there directed for eight to twelve rounds, according to the size required for the bag; then work round after round without any Increase until a bag a foot and a half in length is obtained; cut away the spare twine, and run a piece of strong tape through the top round of the meshes, with which to draw the mouth of the bag together.

*Lawn Tennis Net.*—The Nets for lawn tennis are made of various dimensions, but all on the same plan, the alteration being in the width and length, which is done by working as in Oblong Netting. Nets are varied in size according to Tennis rules; they are mostly made  $2\frac{1}{2}$  feet in width, and 8 or 9 yards in length, and with a 2in.

Loop. To make: Procure good mattress twine, a flat Mesh of an inch in width, and a wooden needle. Commence with one Loop on the FOUNDATION LOOP, and work as directed in OBLONG NETTING; make the Loops with FISHERMAN'S KNOTS, and not in Plain Netting. INCREASE in each row until thirty-two Loops (for a 3-foot net) are in a row, and then Increase upon one end of the row, and DECREASE upon the other to form the straight piece of the net. Measure the length from time to time, and when 8 or 9 yards can be measured from the first Loop to the last Increase, commence to Decrease in every row without any Increase until only one Loop remains. Soak the Net, when finished, in indiarubber solution, or in boiled linseed oil, to render it waterproof.

*Mittens.*—Work with Meshes No. 3 and No. 6, and fine black or coloured Netting silk. Six or seven skeins of this are required, according to the length of the Mitten. The size given is for a Mitten 12 inches long. Commence by putting upon the FOUNDATION LOOP forty-eight Loops, and work with No. 6 Mesh eight rows, either in PLAIN NETTING or in CROSS NETTING; then, with the smaller Mesh, Net twelve rows in Plain Netting. Continue this Plain Netting with the same mesh for forty-eight rows, or make the same number of rows with two coloured silks in FLY NETTING, cutting one of the silks when the Mitten is finished and fluffing it as a ball round the knots. Work six rows in Plain Netting with the large Mesh, which completes the part of the Mitten up the arm, Unite the ends of the netting, and Net with small Mesh one round, INCREASE on the twelfth Loop and on the fourteenth, but not upon the other Loops (the Increase on these Loops is for the thumb). Net sixteen rounds, Increasing two Loops, to form the thumb, in the two Loops already mentioned every other round; finish off the thumb by Netting, upon the Loops that have been formed by the Increasing, seven to nine rows, according to the length required, Decreasing two Loops in every row, and working the last few rows like Edging No. 636 upon a very fine Mesh. Continue to Net the hand of the Mitten for sixteen plain rows with the small Mesh, and then finish with a SCALLOPED EDGING. Ornament the back part of the hand with tufts of silk matching the silk used in the Fly Netting upon the arm of the Mitten.

*Netted or Darned Insertions.*—These insertions look very well as stripes between coloured satin for antimacassars or sofa covers. Fig. 641 is worked with Evans' Crochet cotton No. 40, and a flat Mesh three-quarters of an inch in width. To work: Net six rows of PLAIN NETTING of the length required for the antimacassar, and starch the Netting slightly. CROCHET the edges of the Netting as follows: One DOUBLE CROCHET into the first Loop, one CHAIN, one Double Crochet into the next Loop, continue to the end, and work both edges in this manner. Then TACK the Netting on to stiff paper, and Crochet along each side of each row of Knots, except the middle row, with one Double Crochet into the first Loop, one Chain and one Double Crochet into the next. Then DARN with fine Knitting cotton the pattern shown in Fig. 641 upon the meshes. Darn in and out five threads for the outside piece of the pattern, Knot two threads

together for the next piece, Knot four threads together for the next piece, and for the middle Knot the two centre

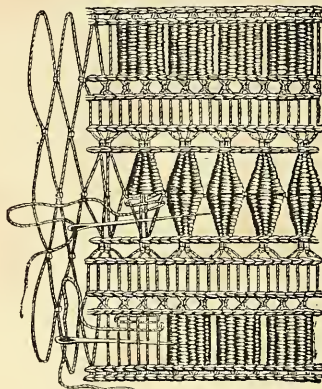


FIG. 641. NETTED AND DARNED INSERTION.

threads of four threads together, and then Darn them; draw the ends together in the Darning, and expand the middle to form the cone shape in the pattern.

To work Fig. 642: This insertion differs but little from the one above, but is not so wide nor so much Darned. Use a half-inch Mesh and Walter and Evans' Crochet cotton No. 40, and Net five rows of PLAIN NETTING the

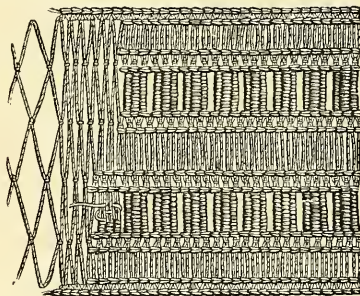
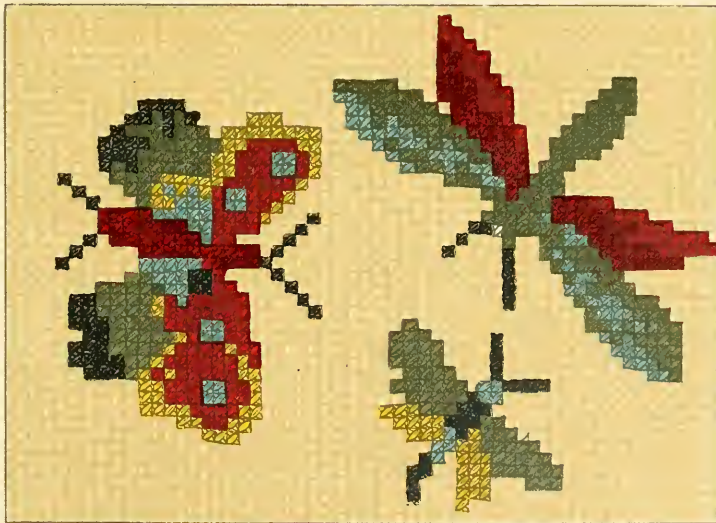


FIG. 642. NETTED AND DARNED INSERTION.

length required. CROCHET the edges of the insertion and in rows upon each side of every row of Knots, in the manner described above. For the Darned part of this pattern, DARN together six threads of the FOUNDATION, and draw these close, to have a clear space between the thick lines so formed. To Darn these six threads together, Darn over and under two threads at a time.

*Purses.*—Long netted purses for gentlemen's and ladies' use are either made all of one colour of Netting



BERLIN WOOL WORK



silk, or with contrasting shades. The purses are generally netted in Plain Netting, but single and treble Diamond Netting, or Cross Netting, can be used upon them if wished.

To net a *Gentleman's Purse*, 10 inches in length: Use Mesh No. 13, and five skeins of coarse Netting silk. Work eighty Loops into the FOUNDATION LOOP, and net rows of PLAIN NETTING until the 10 inches required are made. The same purse, if made with fine Netting silk, will require one hundred Loops to commence with. Sew up the sides of the purse, leaving a space for the opening; BUTTОНHOLE round this opening with the Netting silk, then TACK it up, and place the purse upon a piece of wood, of a barrel shape, to stretch it; damp the Netting, and leave it on the wood until dry, when take it off, untack the opening, sew up the ends, and add the tassels and the rings. If a piece of wood of the proper size and shape is not procurable, damp and stretch the Netting, and then pass a warm iron over it.

To net a *Lady's Long Purse*, 9 inches in length: Use Mesh No. 10, and five skeins of fine Netting silk, of two different shades. Put ninety Loops upon the FOUNDATION LOOP, and Net in PLAIN NETTING, with the two colours, seven rows of the colour of which there are three skeins, and five rows of the colour of which there are two skeins. Repeat until the length required is obtained. Finish the purse in the same manner as described in the Gentleman's Purse.

To net a *Purse with Beads*: Use Mesh No. 3, and four to five skeins of fine Netting Silk, and the smallest beads procurable. Put ninety Loops upon the FOUNDATION LOOP, and close them up so as to have no seam. Work three rounds in PLAIN NETTING without any beads; in the fourth round put a bead into every third Loop; in the fifth round, a bead upon the loop upon each side of the bead in the last round; and work the sixth round like the first round. Repeat these three rounds for 3½ inches, then make the opening of the purse, by working as rows, and not as rounds, for 2 inches, and continue to put the beads in as before; then return to the rounds, and work 3½ inches as before, and end with three plain, unbeaded rows. Elaborate patterns for beading purses can be made by using the small diaper and sprig patterns that are printed for Berlin wool designs.

*Stove Ornaments.*—These netted ornaments are extremely light and pretty, and as they wash, will remain good for many years. The centre part is Netted with medium-sized Crochet cotton, the border with Strutt's Knitting cotton No. 12, and the Meshes used are flat, and half an inch and a quarter of an inch in width. To work: Commence the work at the side, and Net in PLAIN NETTING seventy-four Loops upon the FOUNDATION LOOP. First row—work a row of Plain Netting with the small Mesh. Second and following ten rows—Plain Netting with the small Mesh. Thirteenth row—in Plain Netting with the large Mesh. Fourteenth row—Net in Plain Netting with the same Mesh, but net the second Loop before the first, the fourth before the third. Fifteenth row—repeat the fourteenth row, but Net with the small Mesh. Sixteenth to Twenty-seventh rows—work with

the small Mesh in Plain Netting. Twenty-eighth row—repeat from the thirteenth row. Repeat the pattern twelve times, and at the end work twelve plain rows with the small Mesh, and then one plain row with the large Mesh. Commence the border on the Foundation side, and work round three sides of the Stove Ornament as follows: First row—use the small Mesh and the knitting cotton, work a plain Loop into the first six Loops, five LONG Loops into the seventh Loop, five Long Loops into the eighth Loop, and repeat from the commencement. Second and third row—use the small Mesh, and Net into every Loop. Fourth row—use the large Mesh, and Net a Loop into every Loop, but Net the second Loop before the first, and the fourth before the third. Fifth row—use the small Mesh, Net twelve Loops into the corresponding twelve Loops on the last row, three Long Loops into the thirteenth Loop, three Long Loops into the fourteenth, and three Long Loops into the fifteenth Loop, and repeat from the commencement. Sixth and seventh rows—use the small Mesh, and Net into every Loop. Eighth row—Net into every Loop with the large Mesh. Ninth row—Net into every Loop with the small Mesh. Having completed the border, starch and pull out the netting, run a tape through the side that has no border, and tie the Ornament with the tape to the register, fill the grate with muslin threads, arrange the netting over them, and finish by laying a few fern leaves upon the netting.

**Netting Crochet.**—See CROCHET NETTING.

**Netting Needles.**—These Needles are employed in conjunction with MESHES, and vary in length, according to the coarseness and width of the work on which they are used. They are divided at each end, the two points converging together, and the yarn or silk is wound round through these forks, from one end to the other, lengthwise along the Needle. There is a small hole through the latter, below the fork at one end, through which the yarn or silk is threaded to secure it. Netting Needles may be had in steel, wood, ivory, and bone.

**Network.**—In olden days, Netting, when ornamented with Darning, or when worked quite plainly, was known as Filatorium and Network, and ranked as a Lace. The Network produced by the Egyptians was worked with silk or gold threads, or with extremely fine flax thread, and further ornamented with beautiful patterns darned upon it with many colours, and was far superior to the productions of modern times. From the twelfth to the sixteenth century, Network was largely worked in Europe, and was used for ecclesiastical purposes.

**New Lace Appliqué.**—A modern work intended to give the appearance of lace laid upon satin. To work: Trace out a bold design of leaves and flowers upon a gaily coloured piece of satin. Lay some open meshed Brussels Net upon this foundation, and attach it to the design by lines of BUTTОНHOLES. Work these lines round the design, and use various coloured filosselles, so as to diversify the colouring. When the outline is finished, cut away the Brussels Net where not secured, and finish the leaves and flowers by working veins and centres to them with bright silks. Connect the pattern together with stems and tendrils worked with dark filosselles.

**Nœuds.**—A French term, signifying bows of ribbon, or other materials, employed in Millinery and Dress-making.

**Noils.**—The short wool taken, by combing, from the long staple wool, and employed to give thickness and solidity to wool stuffs, in the weaving.

**Normandy Lace.**—The Laces made in Normandy are of various descriptions. Of the narrow thread Pillow Laces, the Petit Poussin, Ave Maria, Point de Dieppe and Havre, and Dentelle à la Vierge are well known, as well as the imitation Brussels and Valenciennes; but besides these, there are the Silk Blondes, both black and white, which are manufactured at Caen and Bayeux, and which are similar to the Silk Blondes made at Chantilly and in Spain.

**Norman Embroidery.**—This is a modern work, founded upon Crewel Work, and consists of working a conventional design in the Crewel Stitch, and then covering over certain parts of that stitch with open and fancy Embroidery Stitches. To work: Select a Crewel Work design of a stiff and regular pattern, and trace this upon Oatmeal Cloth or a coloured material. Fill in all the design with CREWEL STITCH, and work with Crewel wools and with shades that are appropriate. Select various light shades of filoselle silk that harmonise with the colours used in the Crewels, and cover over the latter with light BARS made with the filoscels and with WHEELS, DOTS, HERRINGBONE, TRELLIS, and other Embroidery Stitches. Fill in the centres of the flowers with stamens and knots made with the filoselle, and cross all the stems and sprays supporting the foliage and flowers with Bars, also made with filoselle.

**Northampton Lace.**—Many descriptions of Pillow Lace are made in Northamptonshire, but none of them are of English invention, they all being copies of Brussels, Lille, and Valenciennes Laces. They are all good imitations, but the two best are the one shown in Fig. 643, of Lille Lace, with a ground that vies, as to its clearness and regularity, with that of foreign manufacture, and the narrow Valenciennes Lace. Much of the lace made in Northamptonshire is called Baby Lace, as it was at one time made in the narrow widths that were used for children's caps. Baby Lace is now obsolete, but the lace shown in Fig. 643 is still manu-

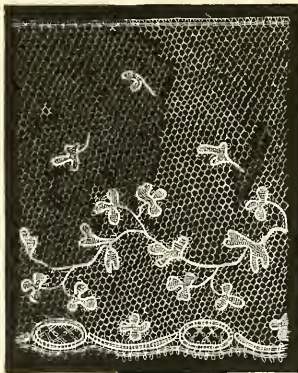


FIG. 643. NORTHAMPTON LACE.

factured, and is frequently called English Lille, as it possesses the beauty of Lille Lace, and imitates its clear ground and small running pattern.

**Norwegian Yarn.**—This yarn is made of the undyed hair of the Scandinavian lamb, which is very soft, and is especially suitable for the knitting of shawls and other wraps. It is to be had in both white and grey—the natural colours—and is sold by the skein.

**Norwich Crape.**—A textile composed of a silk warp and a worsted wool, generally of two different colours, or at least, of two shades of one colour. It somewhat resembles Bombazine, but is not twilled, and may be had in all colours.

**Noué.**—A French term to signify knotted, employed by dressmakers with reference to certain styles of trimming.

**Nuns' Cloth.**—This material is otherwise called Toille de Nonne, and by Americans, Bunting. It is a woollen dress material, superior to Grenadine in appearance and durability, yet light, is plainly woven, and to be had of every colour, as well as in white, but is chiefly worn in black. It is made in various widths, from 30 inches to 1 yard, and is, with Beige, Carmelite, and the comparatively new dress material, produced especially for mourning wear, called DRAP SANGLIER, a variety of the same description of cloth which is known as "Bunting"; but the latter is of so loose and coarse a texture, that its use is almost entirely restricted to the making of Flags. The name originated in Somersetshire, where the word Bunting was used for Sifting; and this worsted cloth, being of very open make, was employed for the sieves for sifting meal. There are few makes of woollen stuff which can be had in more extensive varieties of quality; the fine and delicately tinted light and white kinds being suitable for evening dresses; the dark, thick, and rough sorts equally satisfactory for ordinary wear, and being durable, and not liable to creasing, are especially suited for travelling costumes. The Monks of Mount Carmel, being dressed in habits made of undyed wool, and woven after the manner of Nuns' Cloth, Beige, &c., originated the name of Carmelite, in France, for the stuff so called.

**Nuns' Work.**—Crochet, Knitting, Netting, Cut Work, Drawn Work, Pillow and Hand-made Laces, Satin Embroidery, and Church Embroidery, were at one time all known by this name. From the eleventh to the fifteenth century the best needlework of every kind was produced by the Nuns, who imparted their knowledge to the high born ladies who were educated in their convents, and from this circumstance each variety, besides being distinguished by a particular name, was classed under the general one of Nuns' Work.

**Nutria, or Coyppou Fur (*Myopotamus Coyppus*).**—An animal of the genus Rodent, somewhat resembling both the Musquash and the Beaver; it is smaller than the latter, but larger than the former, and inhabits the banks of rivers in Buenos Ayres and Chili, being a kind of water rat. Nutria skins are dressed and dyed as a substitute for sealskin, and are also used, in the manufacture of hats, as a substitute for beaver.

## O.

**Oatmeal Cloths.**—Under this descriptive name there are textiles of Cotton, Linen, and Wool, deriving their texture from having a corrugated face, woven to represent Bannock Cakes. These cloths are thick, soft, and pliant, may be had in all colours, and are 54 inches in width. There are also Fancy Oatmeal Cotton Cloths, woven in diamond designs and stripes, but uncoloured, and measuring only 18 inches wide. Some amongst these varieties are employed as a foundation for Embroidery in Crewels and Silks, a thin quality being used for dress, and a thicker one for upholstery.

**Octagon Loop.**—A name applied to the loop made in Pillow Lace in BRUSSELS GROUND.

**Œillet.**—The French term for an Eyelet-hole.

**Oilcloth.**—A coarse hempen fabric, the fibres of which are saturated with oil; when dry and hard, it is painted with devices in various colours, by means of stencil plates, or blocks cut for the purpose, as in engraving. These cloths are employed for the covering of floors, stairs, &c.

**Oiled Leather.**—This description of Leather is sometimes called Washed Leather, being only an imitation of CHAMONIS LEATHER. The Leather is dressed with fish oil, and, when partially dried, is washed in a strong alkali, to render it very soft and pliable. It is employed as a lining, particularly for waistcoats and women's petticoats, perforated with small round holes, to obviate its air-tight character; it is also used for riding breeches and trousers, and for gloves.

**Oiled Silk.**—Silk so prepared by saturation in oil as to be made waterproof. It is used for linings, and likewise for medical and surgical covering of bandages and compresses. It is semi-transparent, and may be had in green and in gold colour.

**Oiled Tracing Paper.**—This substance is used in Embroidery, and many kinds of variegated needlework, for the purpose of obtaining a correct outline of the design to be worked, without the trouble of drawing the same.

**Old English Embroidery.**—A modern imitation of Anglo-Saxon embroidery. In this work, Crewels are used instead of gold and silver threads, and fancy Embroidery stitches fill in the design. To work: Use CREWEL STITCH to cover all the outlines of the design, and fill all centres with LACE or COUCHING STITCHES. Work stems and sprays with HERRINGBONE and FEATHER STITCHES.

**Old Lace.**—A term indifferently used either for Pillow or Needle-point Laces worked before the introduction of machine-made net grounds to Laces.

**Oleograph Work.**—A modern Embroidery, and a combination of Watteau figures printed in colours on to the material and embroidery. The colours are fast, and the work can be washed. To work: Procure the material, upon which a Medallion with coloured figures is printed. Make a frame for the same with lines of CREWEL STITCH, and work a garland of small flowers in SATIN STITCH, and round the frame.

**Ombre.**—The French term for shaded. Braid Ombré

is so called because it is shaded with graduated tints, from light to dark, of one colour.

**Onlaid Appliqué.**—See APPLIQUÉ.

**Open Braid.**—One of the stitches used in Pillow Lace making, and described under BRAID WORK.

**Open Crochet Stitch.**—See CROCHET.

**Open Cross Bar.**—The Bars that connect the various parts of Modern Point and Point Lace together are called Open Cross Bars when they cross each other to form that figure. To make: Throw two strands of thread from one edge of lace to the opposite piece, and cover the lines thus made with close BUTTONHOLE until the centre of it is reached. Throw from this place a thread to cross the first at right angles, and cover this with Buttonhole to the centre of the first line; throw a thread from there, so as to be exactly opposite the last one, cover that with Buttonhole to the centre of the first line, and then finish by covering the unworked part of the first line with Buttonhole.

**Open Cross Braid.**—One of the stitches used in Pillow Lace making, and described under BRAID WORK.

**Open Cross Stitch.**—See CROCHET.

**Open Diamonds Stitch.**—This is a general term applied to stitches used as Fillings in Modern Point and Point Lace that are worked with close rows of Buttonhole, except where an open space is left, which takes the shape of a die or diamond. Cadiz, Escalier, and Point d'Espagne are all varieties of Open Diamonds, as are the patterns of



FIG. 644. OPEN DIAMONDS.

Fillings shown in Figs. 402 and 403 (see page 206). To work in the Open Diamond shown in Fig. 644: Commence with twenty-one close BUTTONHOLES worked across the space to be filled, and work three plain rows. Fourth row—work 9 Buttonhole, miss the space of three, work 9, miss 3, work 9, miss 3, work 15. Fifth row—work 18 Buttonhole, miss 3, work 3, work 3, work 15, miss 3, work 3, miss 3, work 12. Sixth row—work 15 Buttonhole, miss 3, work 9, miss 3, work 9, miss 3, work 9. Seventh row—work 12 Buttonhole, miss 3, work 15, miss 3, work 3, miss 3, work 24. Eighth row—work 9 Buttonhole, miss 3, repeat three times, and then work 15. Ninth row—work 18 Buttonhole, miss 3, work 3, miss 3, work 15, miss 3, work 3, miss 3, work 12. Tenth row—work 15 Buttonhole \*, miss 3, work 9, repeat from \* three times. Eleventh row—work 12 Buttonhole, miss 3, work 15, miss 3, work 3, miss 3, work 24. Twelfth row—work 9 Buttonhole \*, miss 3, work 9, repeat from \* twice, miss 3, work 15. Thirteenth row—work 12 Buttonhole, miss 3, work 15, miss 3, work 3, miss 3, work 24. Fourteenth row—work 15 Buttonhole \*, miss 3, work 9, repeat from \* three times. Fifteenth row—work 18 Buttonhole, miss 3, work 3, miss 3, work 15, miss 3, work 3, miss 3, work 12. Repeat from the fourth row until the space is filled in.

**Open Dice Stitch.**—Similar to OPEN DIAMONDS STITCH.

**Open Dots.**—These are holes made in Pillow Lace, in order to lighten any part of the design that might look too thick and close. To work: Continue to work in CLOTH STITCH until the centre of the lace is reached, there make a TURNING STITCH, and return to the same edge; take up the BOBBINS upon the other side, work to the opposite edge and back again to the hole, the last stitch being a Turning Stitch; now return to the first worked Bobbins, and work right across the lace with them, and continue to work in Cloth Stitch with the whole number of the Bobbins until the place is reached where another open Dot has to be made.

**Open English Lace.**—A stitch used in Point Lace and Modern Point Lace, similar to POINT D'ANGLETERRE.

middle, slant upwards again with the twisted threads, and sew to the opposite side, and to the band there, and repeat this twisting and sewing to the opposite sides, and to the middle, until the right number of Fibres is obtained. Work the other small leaves in the same way, and with the same number of Bobbins, but hang on seven pairs of Bobbins for the large leaf. To finish the spray: Work the flower in STEM STITCH for the outside petals, and in RAISED WORK for the inside. Work the Shamrock edge in CLOTH and HALF STITCH, the rosettes in STEM STITCH with CUCUMBER PLAINTINGS, and the band with OPEN BRAID and CROSS PLAINTINGS. For the ground, rule some blue paper in squares, and stitch the various pieces of lace on to this with their right side downwards;

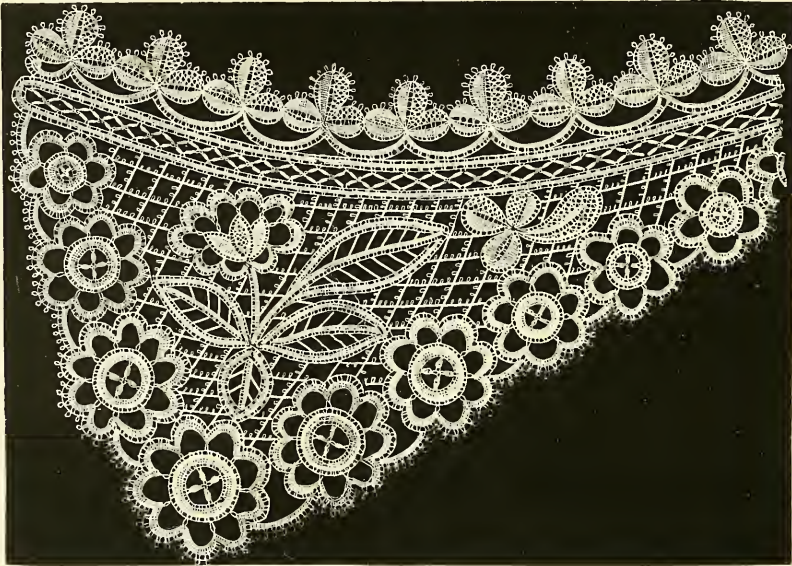


FIG. 645. OPEN FIBRE IN HONITON LACE.

**Open Fibre.**—These are used in Honiton Lace making to form open centres to various parts of the pattern, and are illustrated in the open work in the centre leaves of Fig. 645. To work the leaves shown in centre spray: Commence at the lowest leaf, hang on five pairs of BOBBINS at the top of the main fibre, and work STEM down it; at the bottom of the leaf, hang on another pair of Bobbins, and work the band round the leaf in CLOTH STITCH, joining the middle fibre to this at the top. Carry the band in Cloth Stitch round one of the adjoining leaves, cut off a pair of Bobbins when the bottom of that leaf is reached, work the Fibre stem upon it, join to the band, and cut off the Bobbins. Work the open inside of the leaf thus: Sew a pair of Bobbins to the band near the top of the leaf, TWIST the threads, slant them downwards, and sew to the

then pin the paper on the Pillow and work along the lines. Hang on four pairs of Bobbins, and work over these lines in Stem Stitch and with a PEARL EDGE, and work in squares. Make all the lines one way first, and at the cross lines make a SEWING, thus: Drop the loop underneath the line to be sewn to, and pass the other through it. When, in the process of making the ground, the lace is reached, plait BEGINNERS' STEM with the Bobbins, after sewing to the lace, down to the next line, in preference to cutting off the Bobbins and re-tying them.

**Open Knotting.**—See MACRAME.

**Open Lace.**—A name sometimes applied to Netting when ornamented with a Darned Pattern. See DARNING ON NETTING.



**Open Ladder Stitch.**—See *Ladder Stitch* in EMBROIDERY STITCHES.

**Open Stitches, Tricot.**—See CROCHET.

**Open Work.**—A term employed in Embroidery, Lace-making, and Fancy Work of all kinds, such as Knitting, Netting, Tatting, Cut Work, Crochet, &c. It simply means that the work is made with interstices between the several portions of close work, or of cut or open material. Much of the Irish White Muslin Embroidery and Madeira Work is called Open Work, and is fully described under BRODERIE ANGLAISE, IRISH WORK, and MADEIRA WORK.

**Open Work Stitches.**—These are all EMBROIDERY STITCHES, and will be found under that heading.

**Opossum Fur.**—The Opossum is of the genus *Dydephys*, and is a marsupial quadruped, of which there are several species. One of these abounds in the United States, another in Texas, and others in California, South America, and Australia. The skins measure 8 inches by 16 inches, some being of a reddish-brown colour on the back, and of a buff colour on the stomach; some grey, but called "blue Opossum," the hair being rather short, thick, and soft. The Opossum of Australia is of this description, but of a particularly rich and warm shade of red-brown and buff. There is also, in America, a long-haired species, the skins of which look handsome when made into capes, tippets, muffs, and trimmings. It is more glossy than the other varieties, although dyed black, but is not so soft to the touch. The skins of all varieties of the Opossum are employed for articles of dress, and for sofa and carriage rugs.

**Opus Anglicum, or Opus Anglicanum.**—A name given to English needlework produced in the time of the Anglo-Saxons, which was celebrated for its extreme beauty and delicacy of execution, and also for the introduction of a peculiar stitch, said to be invented by the workers. This stitch resembles CHAIN STITCH, but is SPLIT STITCH, and was then, and is now, used to work the faces and hands of figures in CHURCH EMBROIDERY, and in the best kind of Embroidery.

**Opus Araneum.**—One of the ancient names for SPIDERWORK or DARNED NETTING.

**Opus Consutum.**—The ancient name for APPLIQUÉ.

**Opus Filatorium.**—The ancient name for NETTING and DARNED NETTING.

**Opus Pectineum.**—This was a fabric woven in a handloom so as to imitate Embroidery; and was manufactured with the help of an instrument resembling a comb, and from this received its name.

**Opus Plumarium.**—The old designation for FEATHER STITCH, and for Embroidery chiefly executed in that stitch, and upon thick, and not open, foundations.

**Opus Pulvinarium.**—The ancient name for Embroidery worked upon open canvas materials with silks and worsted, and with CROSS and TENT STITCH. This kind of Embroidery was also called Cushion Style, from its being used for kneeling mats and cushions. Our modern BERLIN WORK answers to the old Opus Pulvinarium.

**Opus Saracenicum.**—The ancient name for TAPESTRY.

**Opus Seissum.**—One of the names given in the olden times to CUT WORK, or lace of that description.

**Opus Tiratum.**—See DRAWN WORK.

**Organzine.**—This name is applied to the silk of which the warp of the best silk textiles is made, which has been cleaned, spun, doubled, thrown, and considerably twisted, so as to resemble the strand of a rope. It is composed of from two to four strands of raw silk, each thread being separately twisted in a mill, and then two twisted together in an opposite direction to that of each separate strand, which is accomplished by reversing the motion of the machinery, thus forming a thread like a rope. When finished, Organzine is wound on reels, instead of Bobbins, from which it is made into skeins, and sorted for sale. In former times we imported this article from Italy, as the Italians kept the art of "throwing silk" a profound secret; but Mr. John Lombe (of the firm of Thomas and Lombe) privately took a plan of one of their complicated machines, at the risk of his life, and, being a wonderfully ingenious mechanic, mastered all difficulties, and so procured the desired model in the King of Sardinia's dominions, which, on his return home, resulted in the establishment of a similar set of mills in Derby; and "throwing" was commenced in England in the year 1719. Since then, great improvements have been made in the mills, on the cotton "throstle" plan, driven by steam engines; but the old, hand-turned, small machines continue to be employed on the Continent. Thus, we scarcely import any Organzine, but supply ourselves. The name Organzine is French. The material is also known as THROWN SILK.

**Oriental Embroidery.**—Under this title is classed all the various kinds of Embroidery produced in the East, and which are described under their own headings. The Embroideries that are the most famous are Chinese, Indian, Japanese, Persian, Bulgarian, and Turkish. Oriental Embroideries are all celebrated for the amount of labour bestowed on their execution, the costliness of the materials used about them, and the vigour and boldness of conception and colouring displayed in their design. The East has always been looked upon as the cradle of fine needlework, and the Phrygians and Babylonians as the founders of the art; and for many centuries, during which nothing of any importance in Embroidery was produced in Europe, Africa and Asia continued to manufacture most beautiful articles; but since the introduction in the East of the bright-hued dyes of Europe, and the greater demand for the work, that which has been produced has not displayed either the same good taste or minuteness of execution that distinguishes the needlework of former days.

**Oriental Rug Work.**—See SMYRNA RUG WORK.

**Orleans Cloth.**—This cloth is composed of a mixture of wool and cotton, and designed for a dress material. It is plain made, the warp being of thin cotton, and the weft of worsted, which are alternately brought to the surface in the weaving. There are some varieties which are made with a silk warp; others are figured, and they may be had both with single and double warps. They are durable in wear, are dyed in all colours, as well as in black, and

measure a yard in width. The name is derived from the town in France where the Cloth was first made. The only difference between this Cloth and a Coburg is, that the latter is twilled. The chief seats of the manufacture are at Bradford and Keighley, it having been introduced there in the year 1837.

**Ornamental Knot.**—See **KNOTS** and **MACRAMÉ**.

**Orphrey.**—The broad band, or clavi that adorns the priest's alb, and that was also used in olden days to border the robes of knights. These were always made of the very finest needlework, and the name given to them is considered to be derived from Auriphygium and Phrygium, by which Embroidery worked with gold and silver thread and wire was called by the Romans, from the fact of the Phrygians being celebrated makers of this kind of needlework, and most of it being imported from Phrygia. Authorities, however, differ as to the origin of the word, and some consider that it is derived from a gold fringe. The word Orphrey, in some early chronicles, is found as distinguishing this band of needlework when entirely worked with gold and silver threads, and the word Orfrey when silk threads only were used; but in all later works, Orphrey stands for both descriptions of work when placed in the particular position indicated. The bands placed vertically on an altar cloth, reredos, ecclesiastical vestment, or hangings, are all called Orphreys. They may be of gold lace, or cloth of gold, embroidery, lace, velvet, satin, silk, or stuff, and sometimes are decorated with jewels and enamels. They vary in width, as well as in material, colour, and character of their adornment. The term Orphrey is in common use with all engaged in ecclesiastical needlework. In olden times it used to be written Orfrais.

For it full wele,  
With Orfrais laid, was everie dele,  
And purtraid in the rebaninges,  
Of dukes' storeis, and of kings.

—CHAUCER'S *Roman of the Rose*.

**Orris.**—A comprehensive term, employed in trade to signify almost every kind of Galloon used in upholstery. In the early part of the last century, it had a more restricted application, and denoted certain Laces woven in fancy designs in gold and silver. The name is a corruption of ARRAS. See **GALLOONS**.

**Osnaburg.**—A coarse linen textile, made of flax and tow, which originated in the German town in Hanover after which it is called.

**Ostrich Feathers.**—The Ostrich has exceedingly long and soft plumage, of which there are several varieties in texture and quality, influenced by the climate and food to which the bird has been habituated. Ostrich Feathers are imported from Mogador, Aleppo, Alexandria, and the Cape of Good Hope. The Feathers on the upper part and extremities of the buck, wings, and tails are valuable in commerce, being superior in quality and colour to the others; those of the wings being employed for head-dresses. The greyish Feathers of the female are less valuable than those of the male, which are better in colour. They may be obtained dyed in every hue, the art of dyeing having been brought to great perfection,

both in this country and in France. The Feathers of the Rhea, or American Ostrich, are imported from Buenos Ayres. They are dyed by the natives, and employed for coverings of the body, as well as the head. The flossy kinds are used in South America and in Europe for military plumes; and the long brown Feathers of the wings are made into brooms and dusting-brushes.

**Otter Fur.**—The Otter is a native of Europe and America. Its Fur is thick, soft, and glossy, of a grey colour at the base, but tipped with brown. The Otters found in Europe are rather smaller than those of America, which latter are of a dark reddish-brown in winter, and nearly black in summer. The Indian species has a fur of a deep chestnut colour. About 500 skins are annually collected for home use. Those employed by the Russians and the Chinese are obtained from North America. The Sea Otter is a larger and more valuable animal. In China, a fine skin of the Sea Otter is valued at about £10; and older and less beautiful specimens at from £18 to £20 each.

**Onate.**—The French name for Wadding, and in common use amongst French dressmakers.

**Ourllet.**—The French word signifying a HEM.

**Outline Embroidery.**—An adaptation of Indian and Oriental quilting to modern uses, and a work particularly suitable to the present desire to ornament articles in daily use with needlework. Outline Embroidery is worked upon linen or other washing materials, either with ingrain silks or cottons, or in crewels; but upon cloth and silk materials the work is executed in filosselles. The real Outline Stitches are a double RUN line and CREWEL or STEM STITCH, which is sometimes called POINT DE CÂBLE and ROPE STITCH, when used for this Embroidery. To CREWEL STITCH, such fancy Embroidery Stitches as POINT DE RIZ, POINT DE MARQUE, and POINT LANCÉS can be added at the pleasure of the worker; but these are not real Outline Stitches, and are only introduced with caution, the motive of the work being to produce effect by the contour of an outlined, and not by a filled-in, pattern.

Fig. 646 is intended for a square for counterpane or chair back. To work: Trace a number of these squares all over one large piece of linen, and then surround each square with a border of DRAWN WORK; or work each square on a separate piece of material, and join them together with lace insertions. Draw out the design with the help of tracing paper and cloth, and work in all the outlines with CREWEL STITCH. Put the needle in across the outline line, in a slightly slanting direction; keep the cotton to the right, and draw it up. Put in these slanting stitches up the outline, and work them close together to make a line closely covered with slanting stitches.

The variety is given to the pattern by the number of colours used, by Running some lines and working others in Crewel Stitch, or by using thicker cotton to mark out the holder lines of the design. Three shades of red are used in Fig. 646, the darkest shade being used to form the centre ornament, the four outside circles, and the two lines at the outside of the square; the second shade to form the conventional sprays that fill in the four circles;

and the lightest shade for the rest of the design. The position of these colours is shown in the illustration by the different shading of the lines. Form the fancy stitch that fills in the curves left by the rounds with a series of square lines covered with *POINT DE MARQUE*, and work them in the darkest shade of red.

**Outline Stitch.**—See *EMBROIDERY STITCHES*.

**Ouvrage.**—The French term for Work.

the dress material, and two of the lining—are stitched together on the inside, leaving a projecting edge. The darts of the bodice, and the seams of the sleeves, from the shoulder to the wrist, are *OVER-CAST*. Insert the Needle about halfway between the Running and the raw edge, from the far side of the ridge, pointing inwards; and, beginning from the left, work to the right, taking the stitches rather widely apart.

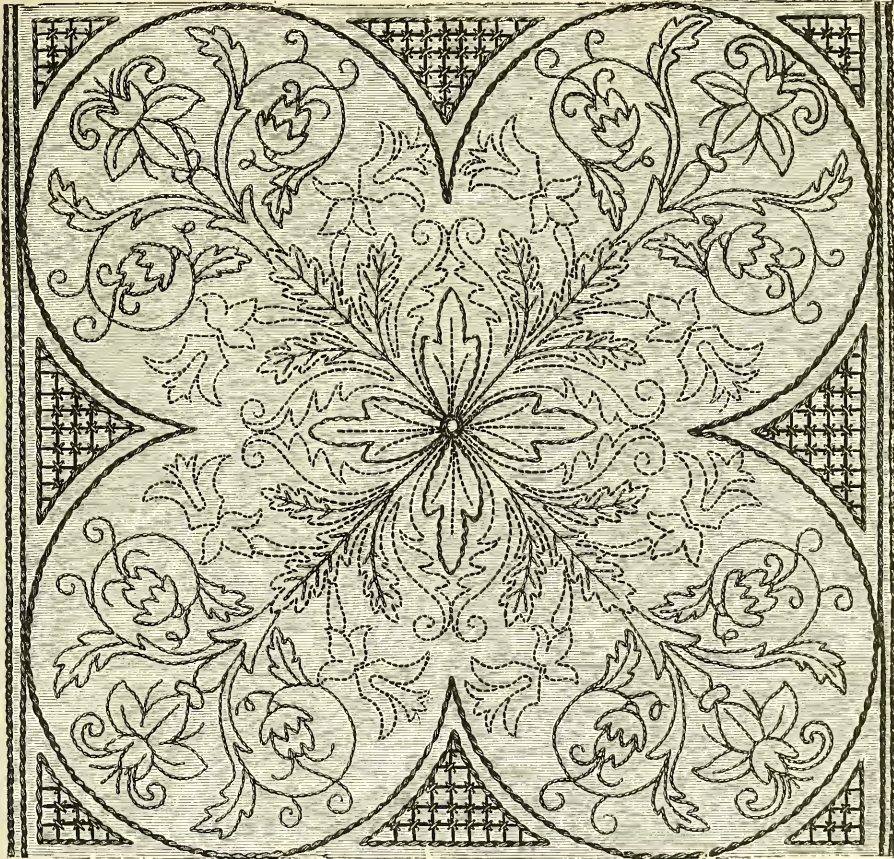


FIG. 643. OUTLINE EMBROIDERY.

**Ouvroir Musselman.**—See *ARABIAN EMBROIDERY*.

**Ovals.**—See *GUIPURE D'ART*.

**Over-casting.**—A method of plain sewing of as slight a character as *TACKING*. It is employed for the purpose of preventing the ravelling-out of raw edges of material, which have been either *Stitched* or *Run* together, such as the seams of skirts and the edges of the sleeves and armholes of a bodice, when the four edges—two of

**Over-cast Stitch.**—See *EMBROIDERY STITCHES*.

**Over-hand Knot.**—See *KNOTS*.

**Over-sewing.**—A method of Plain-sewing, otherwise known as *Seaming*, or *Top-sewing*, and executed somewhat after the manner of *OVER-CASTING*. But the great difference between *Over-sewing* and *Over-casting* is that the former is closely and finely executed for the uniting of two selvages or folds of material, and the

latter is very loosely done, and only for the purpose of keeping raw edges from ravelling out. Place the two selvages side by side, insert the needle at the far side of the seam on the extreme right, and, having drawn it through, re-insert it close to the stitch already made, working from right to left. Extreme regularity in the length and disposition of the stitches should be carefully maintained. If the two pieces to be united have not selvages, fold each inwards; and when the Over-sewing has been done, make a small double HEM on the wrong side, to conceal and secure the raw edges. In olden times, this stitch was known by the name of Over-hand.

**Oyah Lace.**—A lace made in the harems in Turkey, Smyrna, and Rhodes, and sometimes called Point de Turque. It is formed with a Crochet hook and with coloured silks, and is a description of Guipure Lace; but, as it is made by ladies for their own use, it rarely becomes an article of commerce.

## P.

**Pad.**—A Pad of soft cotton is used in making Raised Needlepoints, such as Rose or Spanish Point. To make: Having outlined the part to be raised, fill in the space between the outline with a number of stitches made with Soft Moravian thread. Be careful to carry these from point to point of the outline at first, and then gradually INCREASE them, and lay them over each other at the part where the Raised Work is to be the highest.

**Padding.**—Sheets of cotton wadding inserted between other materials and their lining, sewed lightly, sometimes after the manner of quilting, so as to keep it in its right place. It is much employed in uniforms and in riding habits, as likewise to supply deficiencies in the figure, in cases of deformity, or extreme spareness.

**Padlettes.**—A French term, signifying spangles, or small discs of metal, of gold, silver, or steel, pierced in their centres, by which means they can be attached to dress materials. The name refers to the thin plates or scales, easily separated, in the case of some mineral substances, such as mica.

**Pads.**—Watered Doubles, or silk ribbons, of extra thickness, made in various colours, plain or striped, in mixed colours, expressly manufactured for use instead of watch-chains. Narrow widths in black are made as guards for eye-glasses.

**Paduasoy.**—Also known as Poddissoy, Pou-de-soie, and Silk Farandine. A smooth, strong, rich silk, originally manufactured at Padua, and much worn in the eighteenth century.

**Pailions.**—A French term for tinsel, or small copper plates or leaves, beaten till very thin, and coloured. They are employed in the ornamentation of embroidery and the stuffs for fancy or theatrical costumes. They are also used as foil by jewellers, to improve the colour and brightness of precious stones.

**Painted Baden Embroidery.**—A modern Embroidery and a combination of water-colour painting and embroidery. The work is executed on canvas materials or upon satin, with Crewels, Berlin wool, or Filoselles. To work: Trace the

outline of a group or spray of flowers upon the material, and paint the body of the leaves, and the centres and petals of the flowers, with powdered colours mixed with Chinese white and gum-water. Grind the powdered colour in a muller until quite fine before mixing with the white and gum-water. Work the outlines of leaves and petals in CREWEL STITCH, selecting shades that contrast with the painted parts; vein the leaves, and outline stems and stalks, with the same stitch. Finish the centres of the flowers with a few FRENCH KNOTS or CROSS STITCHES.

**Painters' Canvas.**—This is a closely woven material, also called TICKING, to be obtained both in grey and drab colour.

**Pall.**—This term has two significations—viz., the covering cloth of a coffin, and the mantle or robe worn by the Knights of the Garter when in full costume. It originated in name and in construction as a mantle from the Roman *Pallium*, which was shorter than the trailing *Toga*; and our Anglo-Saxon ancestors adopted it under the name *Pell*, when it was made of costly materials and work. The name Pall was subsequently adopted to denote a particular description of cloth, of most valuable character, worn by the nobles; this has become a manufacture of the past, to which we find many references made by distinguished authors:

Sometime let gorgeous Tragedy  
In seepred Pall come sweeping by.

*Milton.*

In an old Christmas carol, quoted by Hone, in his "Ancient Mysteries," it is mentioned in reference to our Saviour, in His infancy, viz.:

Neither shall be clothed in purple or in Pall,  
But in fine linen, as are babies all.

**Pan.**—A French term employed in dressmaking, synonymous with Lappet, or Tab, in English. A flat ribbon-like end of material, or flap, which is sewn to the dress at one end, but is otherwise detached from it, and hangs as a decoration, like the end of a sash.

**Panache.**—An old French term, still in use, signifying a decorative arrangement of feathers in a helmet, hat, bonnet, or cap. The term is adapted from the French, to the exclusion of any English word, and was sometimes written Pennache.

**Panama Canvas.**—The old name for Java canvas. A kind of straw material, woven coarsely, after the style of ancient Egyptian cloth. It may be had in yellow, black, and drab, and is stiff and thick in quality. Another kind of this canvas is to be had in all colours of cotton; and a third, of linen thread, in white only. All these will allow of washing.

**Panels.**—A term employed in dressmaking to denote certain side trimmings to a skirt, which extend down its whole length, and are attached to it at the side next to the train.

**Panes, or Slashings.**—Straight vertical cuts made in dresses, designed to open out, and show some under garment of contrasting colour; or designed for the insertion of a piece of rich material sewn into the Panes, to simulate the exposure to view of an under-dress. When the Panes were real, the material inside was drawn through these

openings like puffings. This fashion was of very ancient date. "Tissued Panes" are mentioned by Bishop Hall in his "*Satires*," A.D. 1598, as being then in vogue; and hose, "paned with yellow, drawn out with blue," are mentioned in "*Kind Hart's Dream*," A.D. 1582. The fashion had its origin at the battle of Nancy, 1477, when the Swiss overthrew the Duke of Burgundy, and recovered their liberty. The Duke's tents were of silk of various colours, as well as of curious Tapestry, and the Swiss soldiers, tearing them to pieces, made themselves doublets of one colour, and caps, breeches, and hose of others, in which gay apparel they returned home. This signal and decisive victory has been more or less extensively commemorated ever since by the wearing of parti-coloured dress. Henry Peacham—who wrote in 1638—says, in his "*Truth of our Times*," that their dress then consisted of "doublets and breeches, drawn out with huge puffs of taffatee or linen, and their stockings (like the knaves of our cards) parti-coloured, of red, yellow, and other colours." These Panes, or Slashings, were subsequently adopted by the Court of France, and from thence came over to our own. Even up to the present time, the Swiss Guards of the Papal Court at Rome may be seen in this quaint style of uniform.

**Fannier.**—A term used in Dressmaking to signify a description of puffed overskirt, which was the chief feature in the Watteau costumes. The large balloon-like puffings at the back, and on each hip, sprang from the waist, and were trimmed all round at the extremity with a flounce, or frill, or edging of lace. The petticoat-skirt appearing beneath was always of a different material or colour.

**Paper Patterns.**—These Patterns are employed in Dressmaking, Millinery, Plain Sewing, and Embroidery, and are all, with the exception of the latter, made of tissue paper, in white and in colours. Whole costumes, of which the several parts and trimmings are gummed in their respective places, may be procured, demonstrating the current fashions, for the use of dressmakers and sempstresses, or for private individuals who perform their own needlework, plain or decorated. Patterns for Berlin woolwork, coloured for the assistance of the amateur embroiderer, are executed on thick paper, called Point Paper, and in Germany have long formed an article of extensive commerce with other countries. Not only arabesques and floral designs, but copies of celebrated pictures, in landscape and figures, are comprised in the trade. Good artists are engaged in the designing, and subsequent engraving or etching on copper plates, previously ruled in parallel lines, crossing each other at right angles, in imitation of the threads of an open canvas webbing; the decorative design is executed over this. Then, one colour at a time is laid upon a number of these patterns at once, with great rapidity—one sweep or touch of the square-cut brush sufficing. Thus, every separate colour is laid on. These paper patterns are available for Embroidery on satin, cloth, or any other material, in either Cross or Tent Stitch, by attaching a piece of canvas securely to them, and working on the canvas, withdrawing each thread of the same singly when the Embroidery is finished.

Designs are now very frequently executed in outline upon the canvas, or other material to be worked—at least, a single "repeat," or a specimen of a portion of the same—some part being also completed in needlework.

**Paramatta.**—A kind of Bombazine, the weft of which is of worsted, and the warp of cotton. It is employed as a dress material for the purpose of mourning (see MOURNING MATERIALS). Being of a light quality, and as crape is worn with it, a lining is indispensable for its preservation. For this, black Mull Muslin is to be recommended as the most suitable. Were a lining dispensed with, Paramatta would be found to split wherever the weight of the crape trimmings caused a strain upon it. When it was first introduced, it was composed of a silk warp and worsted weft, on which account it resembled Coburg. The cloth had its origin at Bradford, but the name it bears was derived from a town in New South Wales, on account, in all probability, of the wool of which it was composed, being imported thence. Paramatta measures 42 inches in width.

**Parament, Parement.**—A cuff sewn upon the outside of a sleeve, as in the coats of the eighteenth, and beginning of the nineteenth, century. The literal meaning of the term is "ornament," and it is applied to decorative additions to certain textiles, or ornamental hangings and furniture of State apartments.

**Parchment Lace.**—In old wardrobe accounts, this term is often applied to Pillow Laces, irrespective of their make, to distinguish them from the Laces made with the needle. The name is derived from the pattern upon which Pillow Laces are worked.

**Parchment, or Vellum.**—The skin of the sheep, which has been subjected to a process rendering it suitable for use as a writing material, or for bookbinding. The description known as Vellum is made of the skin of kids, calves, and stillborn lambs. It is much employed for illuminated addresses and mottoes, being further qualified for the reception of water colours, and gilding, by means of a little prepared ox-gall. The ancient and beautifully illuminated Missals were all of Vellum. Drumheads are made of Parchment procured from the skins of goats and wolves. The process by which skins are converted into Parchment is simple, and consists of steeping them in lime and water, stretching them on a frame, working well with hot water, and then applying whiting, drying each application—of which there should be several—in the sun. All grease will thus be removed from the skin. By scraping with a round, sharp knife, which needs skilful use, a fine surface is procured; and when the skin is dry, it is ready for use. Should it be desired to write upon Parchment or Vellum, rub it lightly with a damp sponge, and, when dry, the ink will hold.

**Parfillage.**—This work is also called Ravellings, and consists in unpicking materials into which gold and silver threads or wire have been woven. It was an extremely fashionable employment with ladies in England and France during the latter part of the eighteenth century, and was pursued to such an extent in the Court of Marie Antoinette as to have led to many comments upon it by writers of that period. The original object of the work

was to obtain from old and tarnished articles the valuable threads woven into them, and to sell such threads to the gold-beaters; but when the ladies who worked at it had used up all the old materials they could obtain, they did not scruple to demand from their gentleman friends the sword-knots, gold braids, gold laces, and bands, that were often worn as part of the fashionable dress of the day; and it was said that a courtier who had a reputation to maintain for gallantry and courtesy, was likely to go to an assembly fully dressed, and to return from it as if he had fallen among thieves and had by them been deprived of all his braveries. The work is now obsolete.

**Paris Cord.**—A rich thick silk, with small fine ribs running across the width, from selvedge to selvedge, and deriving its name from Paris, the place of its first manufacture. There are various close imitations of it made in England, but adulterated with cotton to form the Cord, which should be of silk. Paris Cord is chiefly employed for scarves, men's neckties, and waistcoats.

**Paris Embroidery.**—This is a simple variety of Satin Stitch, worked upon piqué with fine white cord for washing articles, and upon coloured rep, silk, or fine cloth, with filloeselles for other materials. The designs are the same as those used for Crevel Work, but are selected with small leaves shaped, like those of the olive or jessamine flowers, with distinct and pointed petals, and circular or oval-shaped fruit or berries. To work: Trace the outline of the design upon silk or piqué, use fine white cord for the piqué, and filloeselle of various colours for the silk; split the filloeselle in half before using it. Thread a needle with the silk, and commence the work at the extreme point of a leaf or petal. Bring the needle up at the point of the leaf, and put it into the material in the middle of the outline, at the right side of the leaf, thus making a slanting SATIN STITCH; pass it underneath the leaf, and bring it out in the outline on the left side, exactly opposite the spot it went in at. To cross the Satin Stitch just formed, put the needle in at the top of the leaf on the right side, close to the point of the leaf, and bring it out on the left side of the point. Make another slanting Satin Stitch, by putting the needle into the material directly underneath the first-made one, on the right side of the leaf, bringing it out on the left, below the stitch there, and crossing it to the top of the leaf, next the stitch there on the right side, and out again at the left. Continue making these slanting Satin Stitches and crossing them until the leaf is filled in. Work the petals in the same manner, and make FRENCH KNOTS for the stamens of the flowers. Work the berries and fruit in OVERCAST, and the connecting stalks, stems, and sprays in ROPE STITCH.

**Paris Net.**—A description of Net employed in Millinery.

**Paris Silk Stay Laces.**—These consist of a flat silk Braid, the numbers running 1, 2, and 3; the lengths, 6-4, 8-4, 10-4, 12-4, 14-4, 18-4, and 20-4.

**Parure.**—A French term denoting a set of collar and cuffs, as well as one of ornaments.

**Passant.**—The French term denoting a piping without a cord running through it.

**Passé.**—The French term signifying the front of a

bonnet or cap. It is likewise applied to gold and silver Passing.

**Passement.**—This term is one by which Lace was known, in conjunction with Braids or Gimps, until the seventeenth century. The common use of the word is considered by some to have arisen from the fact that the first Pillow Laces were little more than Open Braids, and by others, that the Lace trade was much in the hands of the makers of Braids and Gimps, who were called *Passementiers*. These men did not for many years distinguish the one work from the other, and they then termed Needle Laces, *Passements à l'Aiguille*; Pillow Laces, *Passements au Fuseaux*; and Laces with indented edges, *Passement à Dentelle*. The present use of the word *Passement* is to denote the pricked pattern, made either of Parchment or Toile Ciré, upon which both descriptions of Lace are worked.

**Passement à l'Aiguille.**—A term applied to Laces made with the Needle, and not with Bobbins.

**Passement au Fuseau.**—A term applied to Laces made upon the Pillow, and not with the Needle.

**Passenterie.**—The old name for lace-workers, derived from *Passement*, the term used to denote Lace, whether made upon the Pillow or by the Needle. Also a French term, employed in a collective manner to denote all kinds of Lace and ribbons, but especially to signify the lace or gimp trimmings of dresses.

**Passe-Passante.**—This is merely an old term, signifying the securing of laid gold or other thread with PASSING, employed in reference to embroidery.

**Passé Stitch.**—See EMBROIDERY STITCHES.

**Passing.**—A smooth, flattened thread, of either gold or silver, of uniform size throughout, twisted spirally round a thread of silk, and used in the same way as silk for Flat Embroidery, by means of a needle which should be round, and large in the eye. It can also be used in Knitting, Netting, and Crochet Work. In the early and Middle Ages, Passing was much used in the gorgeous dresses then worn.

**Passing Braid.**—A description of Braid employed in Embroidery, made with gold or silver thread, such as used on military uniforms. It is a description of Bullion Braid. In Ecclesiastical Embroidery, this Braid is often substituted for stitches to fill in certain parts of the pattern.

**Pasting Lace.**—A narrow kind of Coach Lace, used to conceal rows of tacks.

**Patching.**—Replacing the worn-out portion of any garment, or piece of stuff, by another piece of material. To do this: Cut the new portion exactly even, to a thread, and place it on the worn spot, also to a thread, and upon the right side, taking care to arrange the pattern, if there be any, so that the patch and the original material shall exactly correspond. Then TACK it on, to keep it in its place, and HEM all along the four sides to the original stuff, having turned in the raw edges. Then turn the work, cut out the square, and, turning in the edges of the original material, Hem them round, snipping the patch at the corners, to make the Hem lie flat and smoothly. The Patch should be nearly an inch larger each way than the worn part which it has to cover.

If the material be calico or linen, **SEW**—otherwise called **Top-sewing**—instead of **Hemming** it, and well flatten the work afterwards; but it should be **Hemmed** on the wrong side. **Flannel Patches** must be **HERRINGBONED**. Cloth should be finely **BUTTONHOLED** at the raw edges. In **Knitting**, to re-heel or re-toe a stocking is sometimes called **Patching**. See **KNITTING STOCKINGS**.

**Patchwork**.—This needlework, which consists in sewing pieces of material together to form a flat, unbroken surface, possesses many advantages, as it is not only useful and ornamental, but forms out of odds and ends of silk, satin, or chintz, which would otherwise be thrown away, a handsome piece of work. Its manipulation requires both patience and neatness, and also calls into play both the reasoning and artistic faculties, as the designs chiefly depend for their beauty upon the taste displayed in the arrangement and selection of the shades of colour used to produce them. Patchwork originally only aimed at joining together any kinds of materials in the shapes they happened to have retained, so that, when arranged, a flat surface was produced; but, at the present time, much more is required from the worker, and the pieces used are selected from the same make of material, though of varied colours, and are cut into one or several set shapes and sizes, and put together so as to make a design by fitting into each other, both as to shape and shade, and this design is reproduced over the whole area of the work. The designs so worked out are necessarily geometrical, as it is essential that they should reply to fixed and accurate measurements, and the figures selected are the angles formed by squares, diamonds, and hexagons, in preference to the curved lines formed by circles and ovals, as the joining together of ovals and rounds in perfectly correct patterns is much more difficult to accomplish than when points are fitted into angles, as is done with the first-named figures.

Patchwork, when completed, is used for many purposes, and is made of velvet, satin, silk, leather, cloth, cretonne, twill, and chintz; in fact, of any material sufficiently soft to be cut into set shapes, and to bear a needle through it. Velvet and satin form the handsomest kind of work, and brocaded silks mixed with plain silks the next. Satin and silk are not used together, but velvet can be used with either. Cloth should be used by itself; cretonne, twill, and chintz, together or alone. It is not judicious to use a material that requires washing with one that will keep clean, but this is often done. Satin, silk, and velvet Patchwork is used for cushions, hand-screens, fire-screens, glove and handkerchief cases, and pincushions; cloth Patchwork for carriage rugs, couvrepieds, and poor people's quilts; cretonne, twill, and chintz for couvrepieds, curtains, quilts, and blinds. These larger articles require a greater amount of material than can be collected from private sources, but large silk mercers and linen drapers sell bundles of pieces by the pound. The working out of the design, and the manner of making up the patches, are the same, whatever the material or size of the article, the difference being made in the size of the patches used, they being increased or decreased for the occasion. The great essential is that every piece should be cut with perfect uniformity, and the use of a thin plate of

tin, cut to the size required, is therefore recommended; the other requisites are old envelopes and letters, or other stiff pieces of writing paper, the patches, and sewing silk or cotton matching the patches in colour, with which to sew them together.

The manner of working is as follows: Select the design to be copied and the shades of material, have a piece of tin cut out to correspond with each shape to be used, and lay this upon the silks or satins, and outline round with a pencil. Cut out the shapes larger than the outline, to allow of turning in the raw edges, and divide off the various pieces, keeping together all of one shade and all of one form. Then cut out upon the paper the exact outline of the tin plate, leaving nothing for turnings. **TACK** the paper and the silk piece together, turning the raw edge of the silk over the paper, and **Tacking** it down so as to keep it from fraying out while working. Arrange the patches thus made on a table, according to

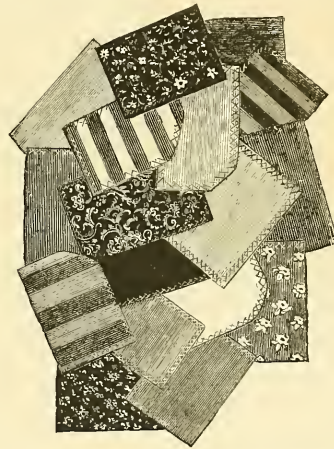


FIG. 647. APPLIQUÉ PATCHWORK, OTHERWISE CALLED "PUZZLE."

the design and the position each is to occupy as to colour; take up two that are to be close together, turn the silk sides inwards, so as to stitch them together on the wrong side, and then carefully stitch them together so that they accurately join point to point, angle to angle. Continue to sew the pieces together until the size required is obtained, then tear the paper away from the silk, and iron the work upon the wrong side. Line it with twill or some soft, smooth material, and if it is required for a counterpane or couvrepied, wad and quilt the lining; if for a mat, handkerchief case, &c., put a ball fringe round it.

Patchwork Patterns can be made from geometrical figures, and are chiefly copied from old Mosaic or Parquetterie designs; however, the designs can be made as elaborate as the worker likes, and they have been carried to the extent of working coats of arms in their natural colours, and pictures containing large-sized figures. One of these works of art was exhibited lately, and was

remarkable, both for the patience and skill displayed in its execution, and the beauty of the colours employed. The following Patchwork Patterns are amongst the best, and can be enlarged or decreased in size as required :

*Appliqué, or Puzzle.*—The pattern shown in Fig. 647 (page 379) is a useful one for using up odds and ends of material, but a difficult one to adjust. To work: Prepare a number of pieces of cretonne or silk, 4 inches long and 3 inches wide, and slope off one corner of some of these, to form a curve, leaving the rest perfectly square. Cut a few larger pieces, 5 inches long by 3 inches wide, and out of scraps cut some odd-shaped pieces, either of the right length or width. Arrange these various pieces upon a lining, to form the design shown in the illustration; but, instead of stitching two pieces together, as in ordinary Patchwork, lay one over the other, and turn under the edges of the top piece, and RUN it to the bottom. When all are in position, and Run to each other and the lining, work round the edge of every patch with HERRINGBONE STITCHES made with bright-coloured flosselle. The whole beauty of this design depends upon the judicious selection of the colours and patterns of the patches used.

*Block.*—See Box.

*Box.*—This design is sometimes known as Block Pattern. It is made by arranging diamonds so that three of them form a solid raised block, of which two sides and the top are shown; and this look is given to the flat surface entirely by the arrangement of the diamonds as to colour. To form: Procure a number of pieces of silk of three shades of one colour, such as yellow, deep gold, and chestnut, or pale blue, peacock blue, and indigo blue, and cut out from each shade an equal number of diamonds. These must be made 3 inches in length, 2 inches in width, and 2 inches from corner to corner. Join a chestnut-coloured silk to a deep gold silk, so as to make a straight line between them, the slant of the diamond in each going upward; put the dark colour on the right hand, the lighter upon the left hand. These two diamonds form the sides of the Block. Take the light yellow diamond, and make with it the top of the Block, fit it into the angle formed by the upward slant of the sides, so that it lies across them, the points of its width being upwards, and those of its length horizontal. Make a number of these blocks, shading them all in the same way, and then join them together, thus: On the left side left unattached of the light yellow top, join the under side of a chestnut piece, and to the right side of the yellow top the under side of a deep golden piece. This will produce the effect of a number of successive blocks of wood arranged diagonally across the work. The dark side of these blocks is often made out with velvet, and by this arrangement the sections stand out with great boldness.

*Canadian.*—This particular pattern in Patchwork is one that in Canada is known as Loghouse Quilting. It is a variety made of several coloured ribbons instead of pieces of silk or cretonne, and these ribbons are arranged to give the appearance of different kinds of wood formed into a succession of squares. To work as shown in Fig. 648: Cut out in lining a square of 12 inches, and TACK to it, in its centre, a small square of

a plain colour, 1½ inches in size. Procure ribbon three-quarters of an inch wide, and of two shades of every colour used; take the two shades of one colour, and Tack the darkest shade right down one side of the small square, and overlapping three-quarters of an inch beyond at both ends; sew to this, and to the square, a dark piece at the bottom and a light piece at the top, and allow both to overlap beyond the square on the left side for three-quarters of an inch; completely surround the square by filling it in with the light colour for the side not already filled up. Change the ribbons, and again surround the square with two shades of the same colour, putting the darkest underneath the dark part and the lightest against the light part, and arrange their manner of overlapping

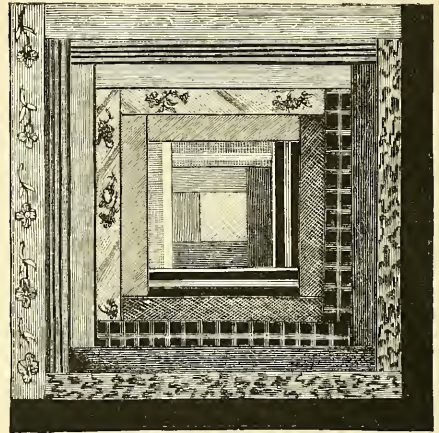


FIG. 648. CANADIAN PATCHWORK.

(always allowing three-quarters of an inch extra for the same) according to the design. Seven rows of ribbon are needed to fill the 12-inch square; diversify these as to colour and design, but always make two shades of one colour form a square, and place the darkest of such shades underneath each other. Prepare a large number of these 12-inch squares, and then sew them together as ordinary patches, but so that the light side of one square is next the light side of another, and the dark against the dark, thus giving the look of alternate squares of light and dark colours. Large pieces of work, like counterpanes, should be made with the 12-inch square and the three-quarter inch ribbon; but small pieces, such as cushions, with narrow ribbon and 5-inch squares.

*Check.*—This design is worked to imitate a chess or draught board, and is one of the easiest patterns, being formed of squares sewn together. To work: Cut out a number of 2-inch squares in pale yellow, and a number of the same size in brown. Sew the brown square to the yellow square, and underneath and above the brown sew a yellow, and underneath and above the yellow square sew a brown one. Continue to join the pieces together in this



manner, so that no squares of the same hue are next to each other. Any two colours can be used, or varieties of two colours, but it is advisable not to employ more.

*Cloth.*—Cloth Patchwork is used for carriage rugs and tablecloths, and can be made extremely effective, either as a bordering to these articles, or as entirely forming them. As cloth is of too thick a substance to allow of turning under the raw edges, each patch has to be bound with either a narrow ribbon or braid before it is sewn into its right position in the work, and as the material is only made plain, or with patterns that would not look well if inserted, bright self-coloured foundations are selected, which are embroidered with designs worked out with silks or narrow braids. To work: Select a large-sized pattern, either of a *Hexagon* or *Mosaic* shape, cut the pieces out in the ordinary way, and Embroider them in SATIN STITCH; bind each round with a braid matching it in colour, and then stitch it into its proper position. No lining is required.

*Crazy.*—Made with pieces of silk, brocade, and satin, of any shape or size. The colours are selected to contrast with each other; their joins are hidden by lines of Herringbone, Coral, and Feather Stitch, worked in bright-coloured filoselles, and in the centres of pieces of plain satin, or silk, flower sprays in Satin Stitch are embroidered. To work: Cut a piece of Ticking the size of the work, and BASTE down on it all descriptions of three-cornered jagged, and oblong pieces of material. Show no ticking between these pieces, and let the last-laid piece overlap the one preceding it. Secure the pieces to the Ticking, by HERRINGBONE, BUTTONHOLE, and FEATHER STITCH lines worked over their raw edges, and concealing them. Ornament them with CROSS STITCH, TÊTE DE BŒUF, POINT DE RIZ, and ROSETTES, if the patches are small; upon large, plain patches work flower sprays, or single flowers, in coloured silk Embroidery.

*Diamonds.*—The Diamond (next to the Hexagon) is the most used design in Patchwork, and looks well when made of two materials, such as silk and velvet, or silk and chintz. It is the easiest of all the figures. To work: Cut out a number of Diamonds, 3 inches in length and 2½ inches in width. Make half of them in dark materials, and half in light; join them together so that they form alternate rows of light and dark colours across the width of the article, or join four pieces of one shade together, so as to make a large Diamond, and sew this to another large Diamond made of four pieces of a contrasting colour to the one placed next it.

*Embroidered.*—This kind of work is only suitable for small articles, such as cushions, handkerchief cases, and glove cases. It is formed by sewing together squares of different colours, after they have been ornamented with fancy stitches. To work: Cut a number of 3-inch squares in dark velvet and silk or satin, and upon each satin or silk square, work a spray of flowers, or a small wreath, in SATIN STITCH, and in filoselles matching the colours of the flowers; make each spray or wreath of a different kind of flower, and upon a different coloured satin, but care must be taken that the colours of the satins used will blend together. Take the dark velvet squares (these should

be all of one shade), and work a pattern upon each of their sides in lines of CORAL, HERRINGBONE, or CHAIN STITCH, and then join the velvet and satin squares together—a satin and a velvet patch alternately. A simpler pattern in Embroidery is made as follows: Cut out, either in silk or satin, small 2-inch squares of various colours, sew these together, and, when all are secured, work a RAILWAY STITCH in coloured filoselles from each corner of the square to the centre, and a Satin Stitch on each side of it; this, when repeated in every square, will make a pretty design. Another manner of embroidering squares is to make them of Holland and Plush alternately, and to work a line of Herringbone or Coral on two sides of the Holland square, but to leave the velvet plain.

*Honeycomb, or Hexagon.*—(1). The pattern known by these names is the one commonly used in Patchwork, as it is easily executed, produces many varieties of devices, according to the arrangement of the colours, and is a shape into which most remnants of silk or cretonne may be cut. To make as shown in Fig. 649: Cut out a number of Hexagons

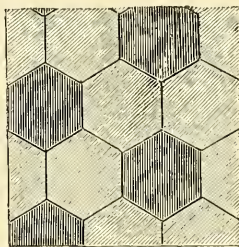


FIG. 649. HONEYCOMB, OR HEXAGON, PATCHWORK.

and make each of their six sides three-quarters of an inch in length. Take a dark-coloured patch, and sew round it six light patches. These should agree in their shade of colour, but need not as to pattern. Into the angles formed on the outside of these light Hexagons sew dark-coloured patches, and continue to work so as to give the appearance of a dark patch surrounded by a set of light patches.

(2). Another variety of the same pattern is made with Hexagons, and arranged to form light-coloured stars upon a dark velvet ground. It is useful when only a few, but good, pieces of brocade or satin are available, and makes handsome sofa cushions or banner screens. The Hexagons are all of the same size, and should be three-quarters of an inch upon each side. To make: Cut out a number of Hexagons in deep maroon velvet or dark peacock-blue velvet, to form the ground; then take the satin scraps, and from them cut out the same sized Hexagons. Pick up one of these, and surround it with six other pieces, arranged as follows: Should the centre piece be pale blue, surround it with old gold; should it be crimson, with yellow-pink; should it be lavender, with purple; should it be yellow, with chestnut. Make a set of these stars, and then reverse the colours, putting the centre

colour as the outside colour. Arrange as follows: Sew on two rows of the ground, and for the third row sew on the stars already made, and put one of the ground-coloured Hexagons between each star; for the next two rows, only use the ground-coloured patches, and then recommence the stars. Arrange these to contrast with those first placed, and to come between them, and not directly underneath.

(3). In this variety of the same pattern it is intended to produce the appearance of Raised Work without the stuffing. To work: All the pieces are made of equal-sided Hexagons, three-quarters of an inch to every side. Cut out a number of Hexagons, all in one light colour, and of the same material—these should be either of French grey, maize, or sky blue—then cut out a number of Hexagons in dark maroon velvet, and a few in brocaded silks, either pale blue, green, chocolate, flame colour, or peach. If brocade cannot be procured for these last pieces, work each with a small flower in silks, and in SATIN STITCH. Arrange as follows: Surround each brocaded Hexagon with six dark velvet ones, and make them all up in this way. Then stitch all round these a row of the light silk patches, so that every dark section is separated from its corresponding section with a border of light silk. Finish this pattern with a straight border worked with flowers, and a ball fringe.

*Jewel.*—The pattern shown in Fig. 650 is intended to give the appearance of large precious stones, set round with smaller ones, and a plain setting. Each of the large squares represents a cut stone with the light falling upon it, and to produce this effect is made either of two shades of blue satin brocade, two of ruby brocade, emerald, or yellow brocade. The small squares are made of any colours, and should be much varied; the long lines, of

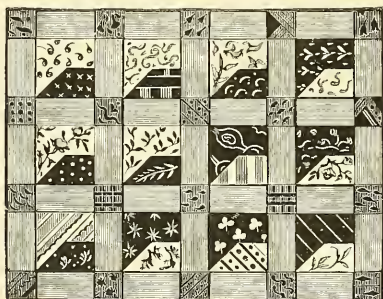


FIG. 650. JEWEL PATCHWORK.

plain brown gold satin. To work: Cut out in paper a perfect square, measuring 2 inches each way, run a line across this from the left-hand top point to the right-hand bottom point, and horizontally across its centre. Cut down the diagonal line from the left-hand top corner to the centre of the square; cut across to the right on the horizontal line. The two pieces the square is thus divided into will be the two sizes required for the centres of the

pattern; have them copied in tin, and cut from the smallest piece half the light shades of satin and half the dark shades, and from the larger half the dark shades of satin and half the light shades required. For the straight pieces, cut out lengths of two inches, an inch wide; and for the small squares an inch every way. Join the light satin to the dark, so as to make a perfect square, and put the light colour on the right side of the dark colour for three patches on one line, two patches on the next line, and one patch on the third line of the work, and reverse it for the next three rows; surround a square thus made with the long brown pieces, and fill in the four corners with four little squares; then join on another large square, and surround that on the three sides left open with the straight pieces of brown satin and the small squares.

*Kid.*—This Patchwork is generally confined to the making of such small articles as pincushions, slippers, or mats, as the Kid generally used for the purpose is cut from old gloves, and, therefore, is not of a large size; but if the pieces can be obtained of sufficient size, cushions, footstools, and other larger articles may be attempted. To work: Select an easy geometric pattern, and cut out from a tin plate a number of Kid patches without allowing for any turnings, sew these together upon the wrong side, without turning any of the Kid under, and iron the work over when finished; then take a narrow cord of gold thread or silk braid, and Couch this down to the Kid with a silk thread matching it in colour, so that it follows and conceals all the lines of stitches. Where it is not possible to turn the cord or braid, make a hole with a stiletto, and push it through this hole to the back and fasten it off there. If the Kid is stitched together with great neatness, and a very fine needle used, the outline cord will not be required; it is only used to hide the stitches where their size or irregularity would spoil the look of the work.

*Leather.*—Patchwork made with leather scraps differs in one essential from true Patchwork, as the pieces are glued to a foundation, instead of stitched together, as in the other kinds; but the patterns used, and the manner of cutting out the sections, are the same. The Leather used is morocco, and is procured of bookbinders and leather dressers, and the articles formed are chessboards, folding screens, flower mats, note cases, &c. To work: Having obtained scraps of Leather, fix upon some geometrical pattern that the scraps will most easily lend themselves to make; draw this pattern quite correctly out upon a sheet of millboard, and mark out what coloured scrap is to cover each space. Arrange the scraps on a table in their proper order, make hot some common glue (which is free from impurities and of equal consistency), spread it upon the backs of the Leather, and lay the Leather in its proper place upon the millboard. Work with despatch, but be careful that every point is glued down, and that all the pieces are accurately arranged; then press the millboard in a linen press, and keep it there until the glue has quite dried. The millboard can be covered, upon its wrong side, either with silk or watered paper, pasted down upon it; the edges at the sides should either have narrow ribbon pasted upon them before the

Leather is put on, or they should be gilded with shell-gold when the work is finished. A fringe, made by cutting strips of thin narrow leather into close,  $\frac{1}{2}$ -inch lines, should be used for edging mats and any flat articles that would be improved by such a finish.

*Loghouse Quilting.*—See *Canadian*.

*Lozenge, or Pointed Oblong.*—A useful shape for using up small scraps of material, and one that is easily made. The Lozenge is a figure of six sides, and is an oblong with pointed instead of straight ends, the points being in the centre of the width, and formed with two angles. To work: Cut out a number of these figures, make them 3 inches from point to point,  $1\frac{1}{2}$  inches across, and  $1\frac{1}{2}$  inches for the side lines, and 1 inch for the lines from the point to the side. Sew these together in rows, placing a light Lozenge next a dark one. In the next row, arrange the Lozenges in the same way, so that, when all the patches are arranged, diagonal lines of alternate shades will cross the material.

*Mosaic.*—(1). The pattern shown in Fig. 651 is formed with squares and acute-angled triangles. It is a good pattern to use for cretonne patches, and for small pieces of silk and satin, the large square being made with pieces of cretonne of flower designs, and the small triangles of various coloured silks. Cut out the squares, and make them 6 inches each way; cut the triangles out, and make their base 6 inches, their height 3 inches. Take a cretonne square, and sew to each of its sides the base of a dark

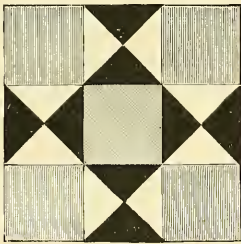


FIG. 651. MOSAIC PATCHWORK (NO. 1).

triangle, and fill in the triangle with three other triangles; turn all their points inwards, and make a perfect square with their bases. Make this kind of square to the four sides of the centre, and fill in the sides of the cross thus made with four large cretonne squares. Join a number of pieces together in this manner, and then sew them to each other, and make a variegated pattern by using various patterned and coloured cretonnes and silks in different sections.

(2). Another variety of Mosaic is composed of three differently cut pieces, viz., squares, parallelograms, and unequal sided hexagons. To work: Cut out the squares in pale yellow silk, and make them  $1\frac{1}{2}$  inches in length. Make the parallelograms 2 inches long and 1 inch wide. The two side lines are upright, and of equal lengths, but the left-hand line commences before the right-hand one, and ends before it. The top and bottom lines join these

slants together; cut half the number required in dark brown silk brocade, and half in old gold silk brocade, and make the angles slope different ways in the two colours. Cut the unequal hexagons all from the same silk or brocade, which should either be dark blue, crimson, or black—their two sides are 2 inches long, their width 2 inches, and the four lines that form the angles  $1\frac{1}{2}$  inches each; join four parallelograms together at their long sides, the light colour to the left of the dark, and arrange their shades alternately; let their short lines slope upwards, and form angles; join a number of these together in this way before placing them. Take two squares, and fit them into the upper angles made by the parallelograms; and, into the angle made between the two squares, fix the pointed end of the hexagons. To the left of the hexagons sew the dark side of a set of four parallelograms; to the right, the left side of another set; and to the top, fit in the angle made by the second and third pieces of a set of four parallelograms. Repeat the pattern until the size required is made, then join a piece of silk to the top and bottom as a border, and make it straight at one side, and vandyked at the other, so as to fit into the angles of the pattern for the sides; cut some half hexagons, and fit them in, and finish with a plain straight border.

(3). The pattern shown in Fig. 652 is intended to be used in making counterpanes, and other large articles, and should be worked with cretonnes or gaily-coloured chintzes. It is made with squares of two different sizes, and of pointed oblongs. To work: Cut out in tin a square of 6 inches, and form a face  $1\frac{1}{2}$  inches in length at each corner, by cutting away the point of the square.

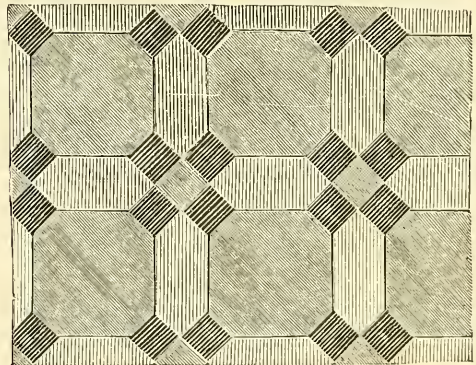


FIG. 652. MOSAIC PATCHWORK (NO. 2).

Choose a flower-patterned chintz, with bunches of flowers, and from this cut the large squares, so that each has a bunch of flowers in the centre. Cut from various coloured chintzes a number of small squares,  $1\frac{1}{2}$  inches in size, and from a coloured chintz of one shade, the pointed oblongs which make 6 inches from point to point,  $2\frac{1}{2}$  inches wide, and  $3\frac{1}{2}$  inches upon each side; join five of the small squares together, place the lightest-

coloured square in the centre, surround it with four of a darker shade, and fit into the four angles that are thus made the points of four of the oblongs, and into the four corners of the outer squares, the angles of four of the large squares, which have been so cut as to join on to the small squares, while their straight sides correspond with the straight sides of the oblong; join the pieces together, so that every large square is surrounded with the ornamental border made by the oblong and small squares.

This pattern can be varied almost indefinitely by altering the colouring, and the material composing the patches; thus, all the large squares can be made of a ground colour, and differently coloured and shaped flowers APPLIQUÉ on to them, and the oblongs may be formed of different shades of one colour, instead of one shade only, while the small squares can be made of velvet or satin, instead of chintz, with the centre square of plain material, and the four outer squares of variegated, or *vice versa*.

(4). A pretty set pattern, made with three different sized patches, and forming a combination of squares, crosses, and hexagons. To work as shown in Fig. 653: Cut out in black satin a number of perfect squares,  $1\frac{1}{2}$  inches in width and length, and some of the same size in yellow satin. Cut out in red silk, lozenge-shaped or pointed oblong patches, each measuring 3 inches from point to point,  $1\frac{1}{2}$  inches across,  $1\frac{1}{2}$  inches for the long lines, and  $\frac{3}{4}$  inch for the short lines that form the right angle. Take some violet silk, and cut a number of larger Lozenges, 4 inches from point to point, 2 inches across,

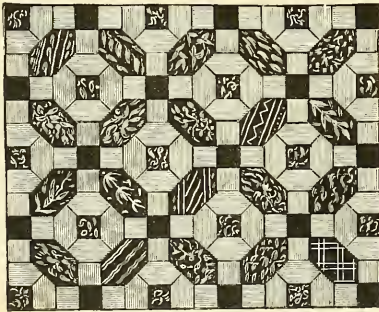


FIG. 653. MOSAIC PATCHWORK (No. 4).

3 inches for the long lines, and  $1\frac{1}{2}$  inches for the short lines that form the right angle. Join together five squares as a square cross, one dark square being in the centre, and four light ones round it; take a black square, and join to it four red Lozenges, and sew the points of the Lozenges to each other. Sew the cube thus made to the outside of one of the arms of the cross, so that the centre square is on the same line as the centre of the cross, and fill in the spaces on the sides of the cubes and cross, with the violet Lozenges. Continue the pattern by connecting a cross to a cube, and a cube to a cross, always filling up with the violet Lozenges. The pattern measures across one cube

and a cross 9 inches, and as each design takes four light squares, two dark squares, four red Lozenges, and four violet Lozenges, a brief calculation will give the number of patches required for a given space, to which must be added a few extra of all the sizes, to fill in corners, &c.

*Raised*.—This is also known as Swiss Patchwork, and is made by stuffing the patches out with wadding, so that they are well puffed up. The shapes selected for the patches should be either good sized hexagons or diamonds, and only one shape should be used, as intricate patterns, made by combining various sized pieces, render the work troublesome. To work: Cut out the hexagons or diamonds, from a tin plate pattern, from pieces of silk or brocade; size of diamonds,  $2\frac{1}{2}$  inches upon each side; of hexagons,  $1\frac{1}{2}$  inches along each of the six sides; cut the same shapes out in old lining, and make a small slit in the centre of each; sew the lining patches to the silk patches, and join each lined patch together in the pattern selected. When finished, sew a piece of silk, 5 inches wide, all round the work, and ornament it with CORAL, HERRINGBONE, and other fancy Embroidery Stitches; this border need not be lined. Take soft wadding, and push it into every slit made in the lined patches, until they are well puffed out, and quite hard, fill them in thoroughly, and be careful that the corners are not neglected. TACK over the hole made in the lining, to prevent the wadding coming out, and then line the whole of the work, including the straight border, with a piece of old silk, or red or blue twill, or cretonne. A more difficult plan, but one that does not need the extra, or second lining, is as follows: Cut out the shapes, from the tin plate, in silk or brocade, and cut out cretonne or good twill linings to fit them, join these linings to the patches, but leave one side in all of them unsecured. Join the patches together as a row, leaving the open side of them exposed. Into this stuff the wadding, taking care to make each section quite hard and full. Sew the lining up, tack on another row of patches, and stuff them out as before, and continue to sew on row after row, and stuff them, until the size required is made.

*Right Angles*.—The principle of the pattern shown in Fig. 654 is much the same as that of the Box Pattern, but

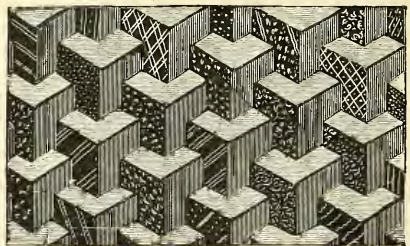
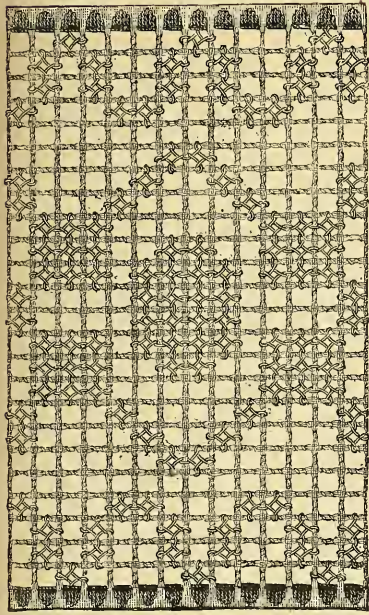
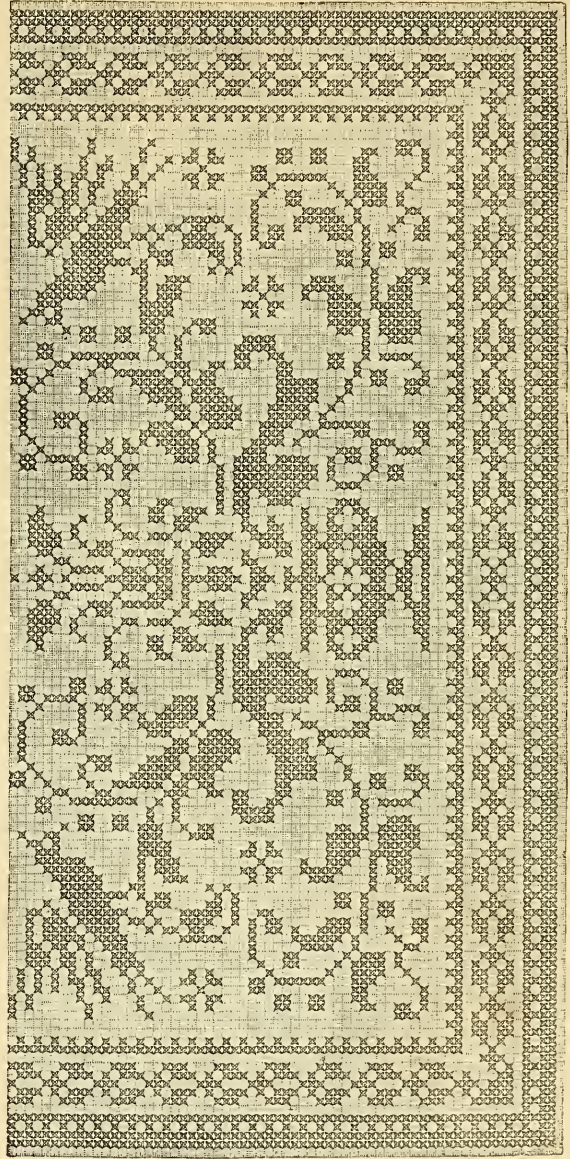


FIG. 654. RIGHT ANGLES PATCHWORK.

in this case, the diamonds forming the design are cut away, so as to form a number of right angles. To work:

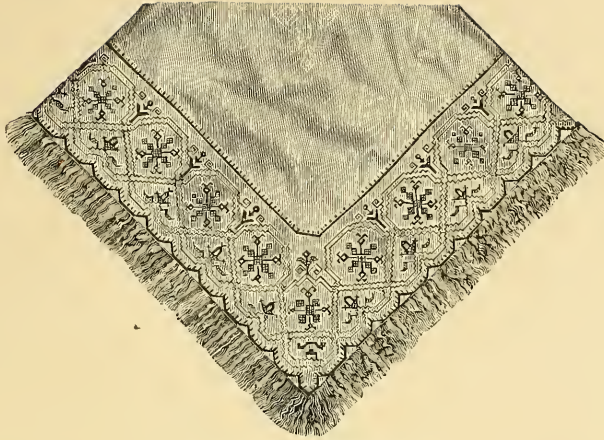


No. 250. WINDOW BLIND STRIP IN GUIPURE D'ART LACE.  
Foundation, SQUARE NETTING, over which is worked, with fine linen thread, POINT D'ESPRIT.



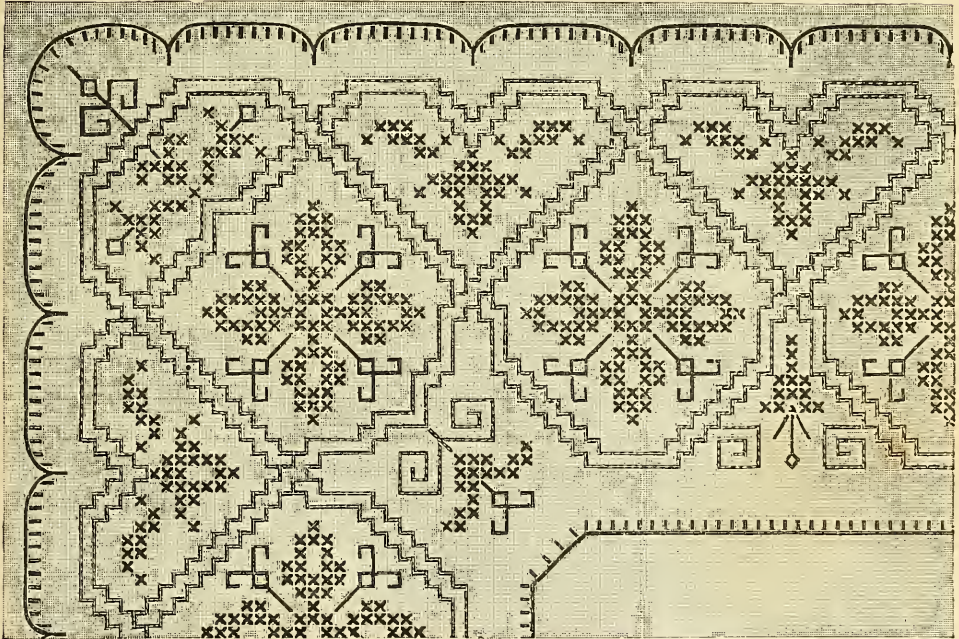
No. 251. TEACLOTH.  
Foundation material, German canvas. Embroidery executed in Cross STITCH, with pale blue washing silks.





No. 252. HOLBEIN TABLECLOTH.

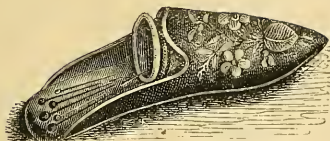
Foundation material, fine German canvas. Embroidery, shown in full working size in Detail No. 253, executed with scarlet and blue ingrain cottons, and worked in CROSS and HOLBEIN STITCH.



No. 253. DETAIL OF HOLBEIN TABLECLOTH (No. 252).

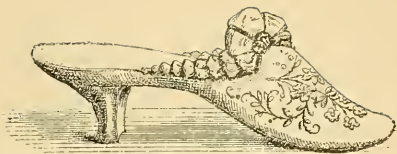






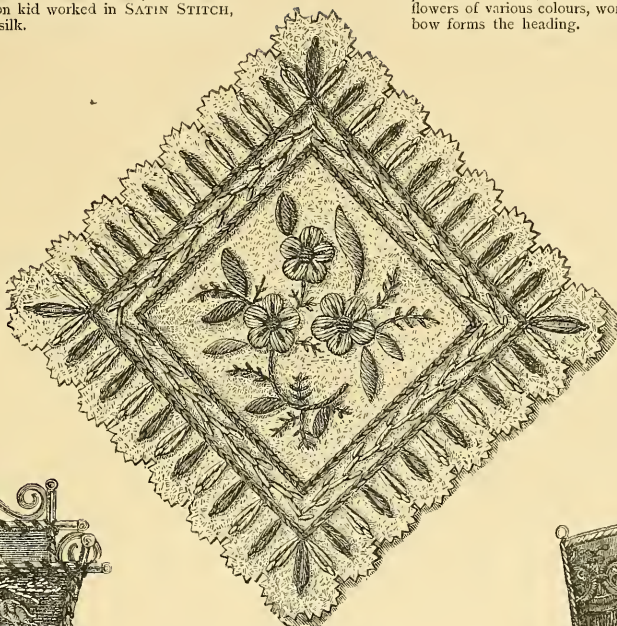
No. 254. SHOE THIMBLE CASE.

Foundation of cardboard, lined with crimson silk, and covered with kid. Embroidery on kid worked in SATIN STITCH, and with one coloured silk.



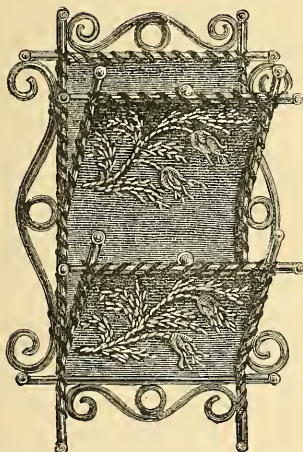
No. 255. MULE SLIPPER.

Foundation, an ordinary kid Slipper, which is covered with a pale coloured silk, and embroidered with SATIN STITCH flowers of various colours, worked in silks. A long puffed bow forms the heading.



No. 256. PINCUSHION TOP.

Foundation of oatmeal cloth; embroidery in red and blue ingrain cotton. To work: Cut out and scallop the edges of the cloth; work the border design in RAILWAY, CHAIN, and CORAL STITCHES, and the flowers and leaves in SATIN STITCH.



No. 257. LETTER BRACKET.

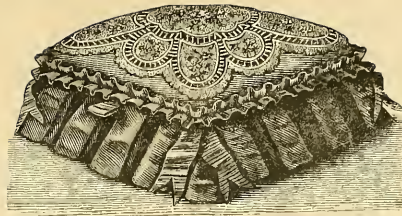
Foundation of wicker; pockets of brown silk, lined with brown twill. To make: Cut out the silk to the size of the Bracket, and embroider it with old gold-coloured purse silk, and with SATIN, ROPE, and CORAL STITCHES. Attach the silk to the wicker with lacings of brown chenille.



No. 258. WALL POCKET.

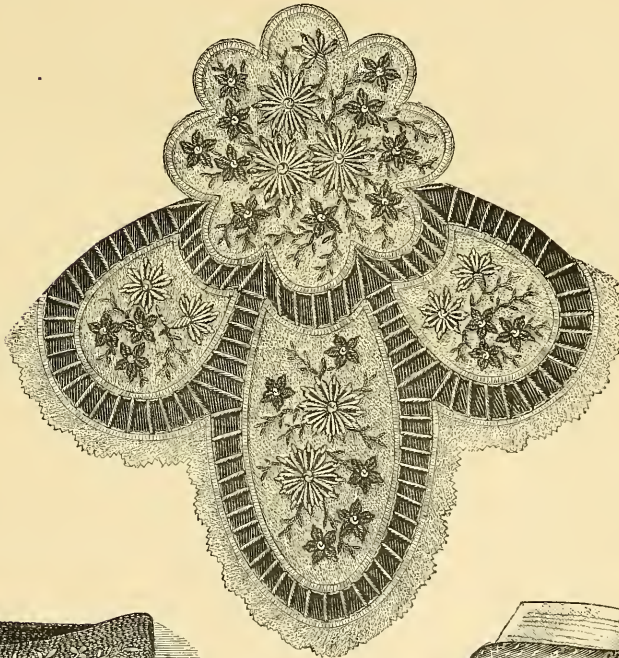
Foundation of wicker, the back of which is covered with dark green quilted satin. The valance to Pocket and finish to back are of green silk. The pattern is worked with RAISED SATIN STITCH, outlined with gold thread. One shade of crimson silk is used for the embroidery, and the fringe is of green and crimson silk.



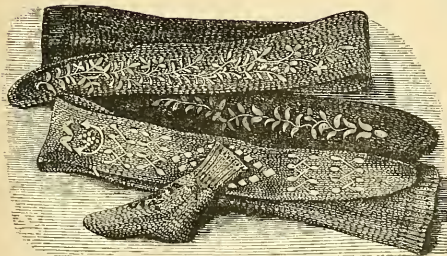


No. 259. BOX PINCUSHION.

Foundation, an old cigar box, lined with satin. The lid of the box is then well stuffed to form a Cushion, and covered with blue cashmere, while a wide flounce of blue silk conceals the sides of the box, and a ruching of blue ribbon the opening. The embroidery for the top of the Cushion is worked on cream cloth, and is shown in working size in Detail No. 260. To work the embroidery: Trace it on the cloth, and line with Toile cirée. BUTTONHOLE round the centre star and each scallop with blue silk, and work plain BARS with the same silk, as shown, cutting the foundation cloth from beneath them. For the flowers, work in RAILWAY STITCH, CORAL, and FRENCH KNOTS, and with two shades of blue silk.

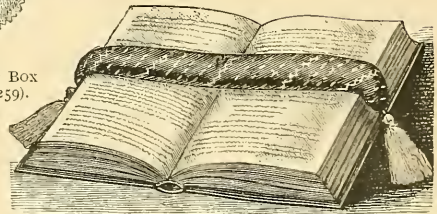


No. 260. DETAIL OF BOX PINCUSHION (No. 259).



No. 261. EMBROIDERED STOCKINGS.

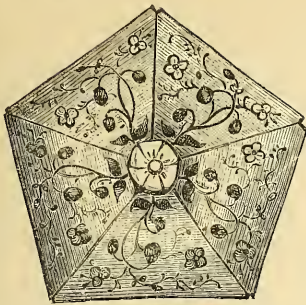
Foundation of silk. Embroidery executed in SATIN STITCH, with coloured filloes.



No. 262. ROLL BOOK MARKER.

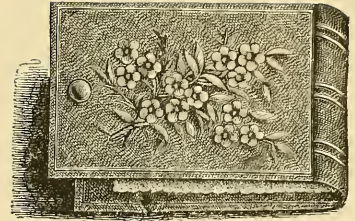
The foundation is of fine blue cloth, embroidered, in HERRING-BONE and CREVEL STITCH, with silks. The Roll is stuffed tightly with cotton wool, sewn up, and finished with silk tassels.





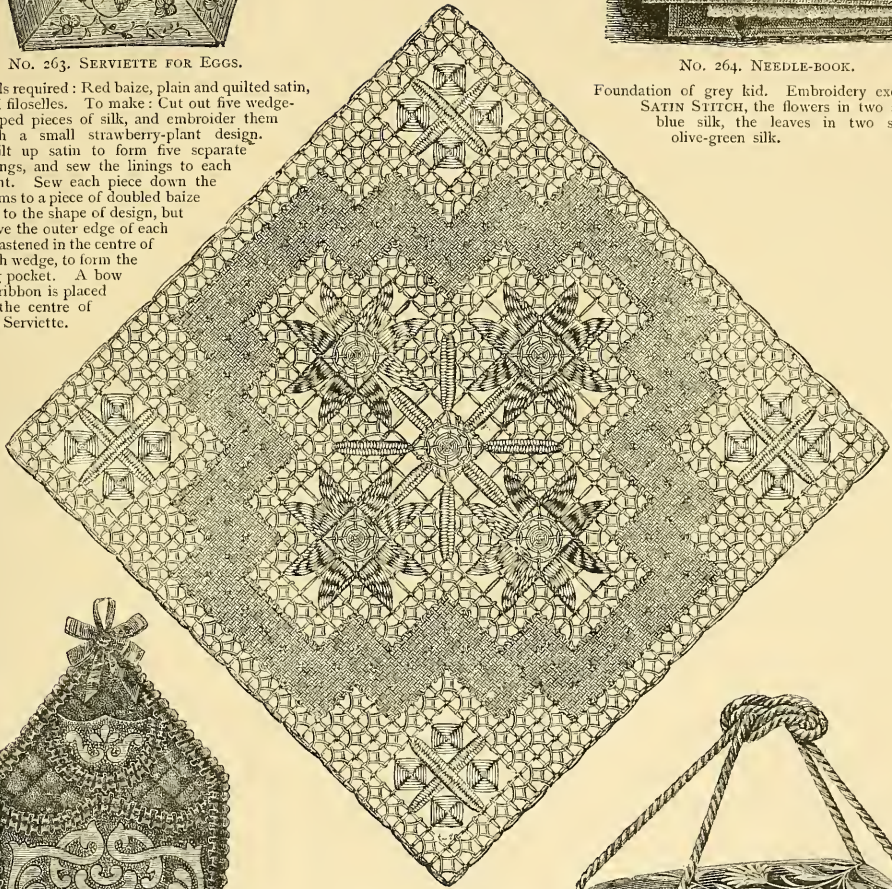
No. 263. SERVIETTE FOR EGGS.

Materials required : Red baize, plain and quilted satin, and filoselles. To make : Cut out five wedge-shaped pieces of silk, and embroider them with a small strawberry-plant design. Quilt up satin to form five separate linings, and sew the linings to each front. Sew each piece down the seams to a piece of doubled baize cut to the shape of design, but leave the outer edge of each unfastened in the centre of each wedge, to form the egg pocket. A bow of ribbon is placed in the centre of the Serviette.



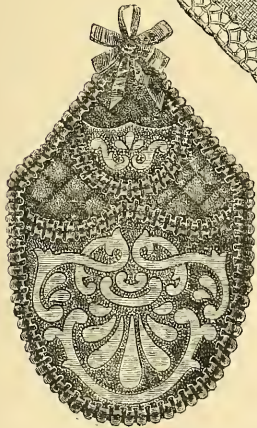
No. 264. NEEDLE-BOOK.

Foundation of grey kid. Embroidery executed in SATIN STITCH, the flowers in two shades of blue silk, the leaves in two shades of olive-green silk.



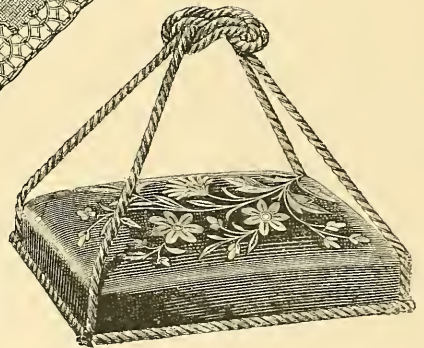
No. 265. MAT CENTRE IN GUIPURE D'ART.

Foundation, a square of netting. Pattern worked with linen thread, in Guipure d'Art stitches : POINT DE TOILE, GENOA STITCH, POINT D'ESPRIT, ÉTOILES, POINT SERRÉ, AND RONES.



No. 266. BED POCKET.

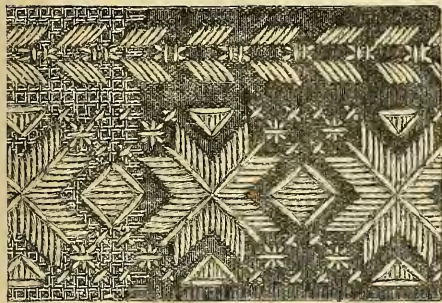
Foundation of carmine cashmere, with Appliqué pattern of silk of a lighter shade, secured with a fine silk cord, couched round. To make : Cut out the shape of the back piece in millboard, and cover it with quilted satin. Cut out the front Pocket in cashmere, and APPLIQUE the design to it; also work the little Watch Pocket in the same way. Sew the Pockets to the back piece, and finish with a ruche and bow of ribbon.



No. 267. LETTER WEIGHT.

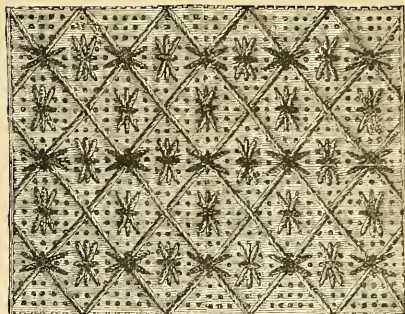
The Weight is of lead, the cover made of blue cloth, and the cords of silk. To make : Cut the cloth to fit the lead, and embroider the flower spray with pale blue filoselle, and in SATIN STITCH. Select the silk cord made of several bright strands of silk, and sew it to the sides of the Weight and bottom, and knot it together to form a handle.





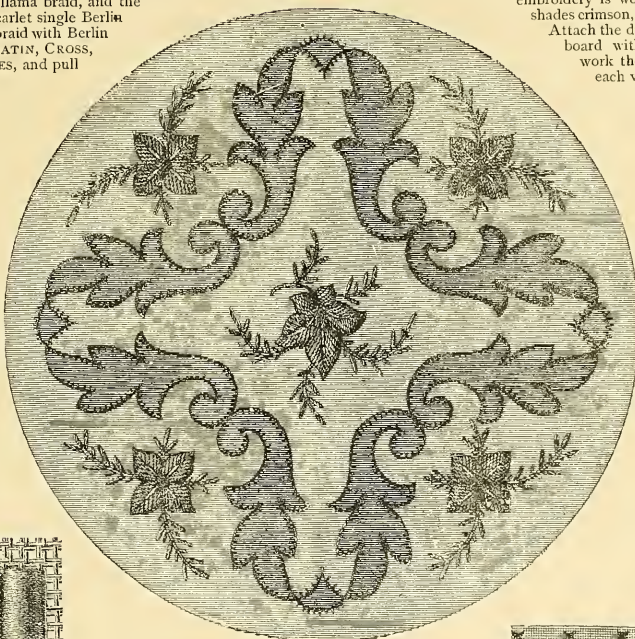
No. 268. EMBROIDERED BRAID FOR DRESS APRONS.

The foundation is of broad black llama braid, and the embroidery is worked with scarlet single Berlin wool. To work: Cover the braid with Berlin canvas, work the pattern in SATIN, CROSS, and DOUBLE CROSS STITCHES, and pull away the canvas threads.



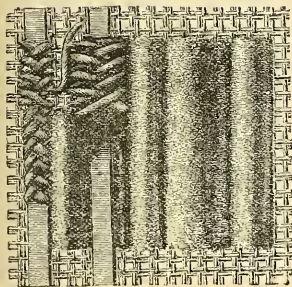
No. 269. NEEDLE-CASE COVER.

The foundation is perforated gold cardboard, and the embroidery is worked with single Berlin wools, shades crimson, and dark olive-green. To work: Attach the diagonal lines of wool to the cardboard with fancy CROSS STITCHES, and work the same stitches in the centre of each vandyke.



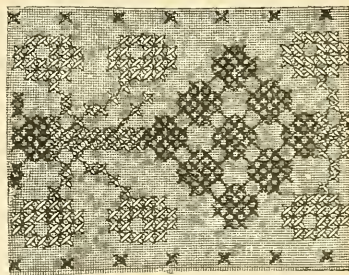
No. 270. MAT CENTRE.

Foundation material, dark blue baize; Appliqué leaves of a darker shade of silk. To work: Cut out the leaves, and BUTT-HOLE them to the foundation. Work the small leaves and sprays with filosele matching the silk, and with FEATHER and SATIN STITCHES.



No. 271. IMITATION FUR BORDERINGS FOR MUFF, COLLARS, AND CLOAK TRIMMINGS.

Foundation, fine Penelope canvas, covered with fine Saxony wool. To work: Cut a 2 inch wide strip of millboard, lay it on the canvas, and cover it with double HERRINGBONE. Leave a space of canvas, and lay on the canvas a second strip of millboard, 2½ inches wide. Work a breadth of 6 inches in this manner. Work a second row of Herringbone over the first, and a third over the second, all with white Saxony wool; then take a sharp pair of scissors, and cut down the centre of each Herringbone line, until the millboard is reached. Remove the millboard, and comb out the cut wool.

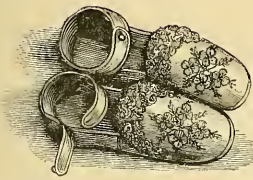


No. 272. BORDER FOR TOILET COVER.

Foundation, scarlet canvas. Embroidery executed with black and white crewel wools, in CROSS STITCH.

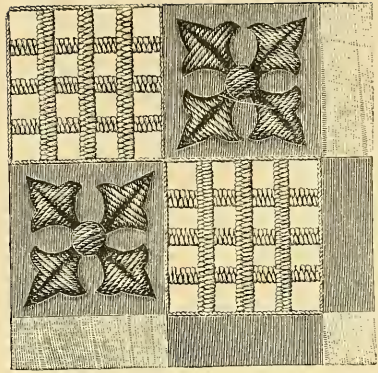




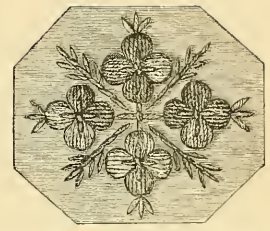


No. 273. INFANT'S SHOES.

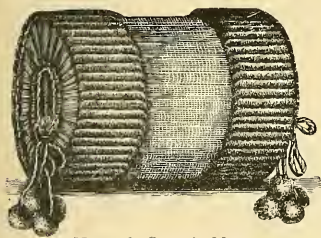
Foundation material, pale pink silk, lined with flannel of the same shade. Embroidery shown in Detail No. 275 worked in SATIN STITCH, in pale blue silks of various shades. The fronts of the shoes are trimmed with a pulled out at the edges ruching of pink silk, and the straps are stitched with blue silk.



No. 274. DETAIL OF FOLDING CHAIR (No. 277).

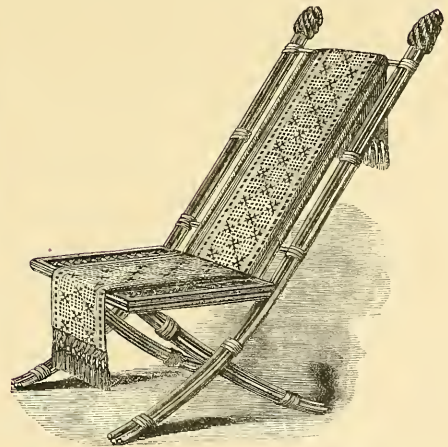


No. 275. DETAIL OF INFANT'S SHOES (No. 273).



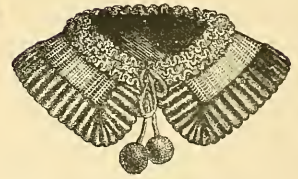
No. 276. CHILD'S MUFF.

Foundation of PLAIN KNITTING, in white wool; size, 25 inches long, and 14 inches wide. This strip, forming the outer covering of the muff, is wadded and lined with white silk, and has its edges drawn together, to form the openings, with a white silk cord and tassels. The trimming is of imitation fur similar to that shown in No. 271.



No. 277. FOLDING CHAIR WITH EMBROIDERED COVER.

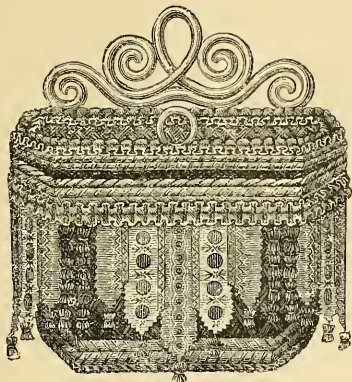
Foundation of Chair, wicker. Cover of strong grey ticking, woven in squares of grey and white. To work: Embroider the grey squares, with crimson wool, in SATIN STITCH, and work the white ones, in DRAWN WORK, with white linen thread, as shown in Detail No. 274. Finish the cover with bands of crimson braid and a knotted wool fringe.



No. 278. COLLARETTE FOR CHILD.

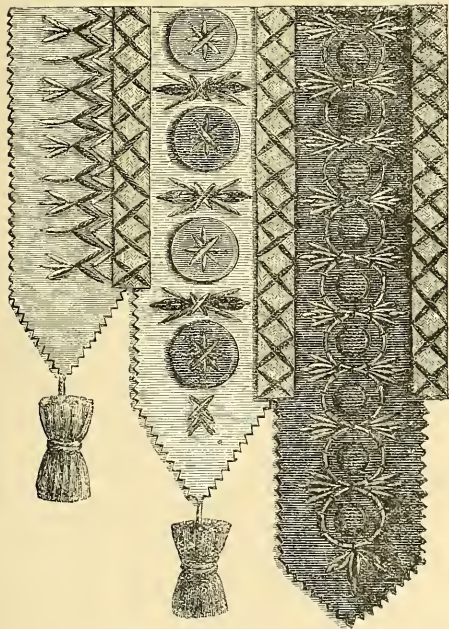
Foundation material, PLAIN KNITTING, in white wool, made to the shape of a collar cut out in paper. This knitting is wadded and lined, trimmed round the edge with the imitation fur trimming shown in No. 271, and finished round the neck with three rows of CROCHET TRICOTÉE and three rows of 3 CHAIN inserted as a loop into every second Tricotée Stitch.



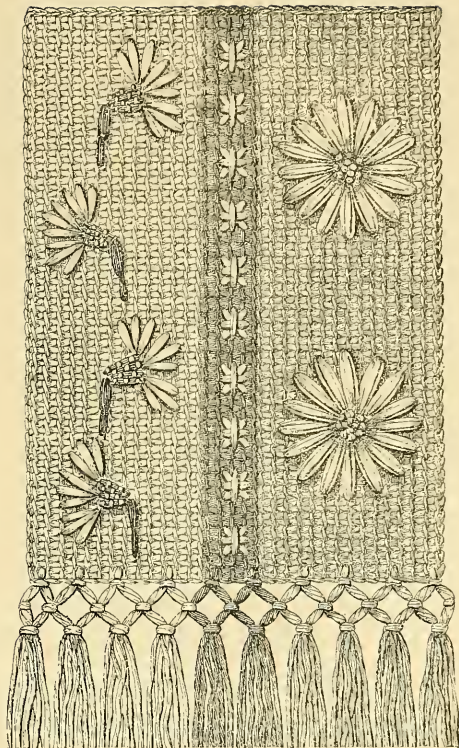


No. 279. WALL BASKET.

Foundation of wicker, lined with cashmere, and edged with ruchings of silk ribbon. The valance shown in working size in Detail No. 281 is made with three distinct coloured strips of cloth, having their joins concealed with narrow braids. For the embroidery, cover rounds of cardboard with silk, and work LEVIATHAN STITCH, in single Berlin wool, in their centres, to hold them to the cloth, and work in SATIN STITCH, OVERCAST, and CROSS and RAILWAY STITCHES, in single Berlin wool, for the set designs. Make tassels of wool as a finish.

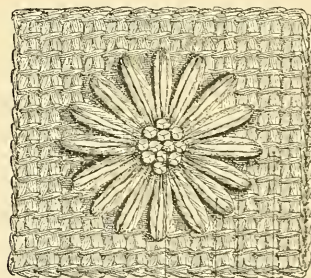


No. 281. DETAIL OF WALL BASKET (No. 279).



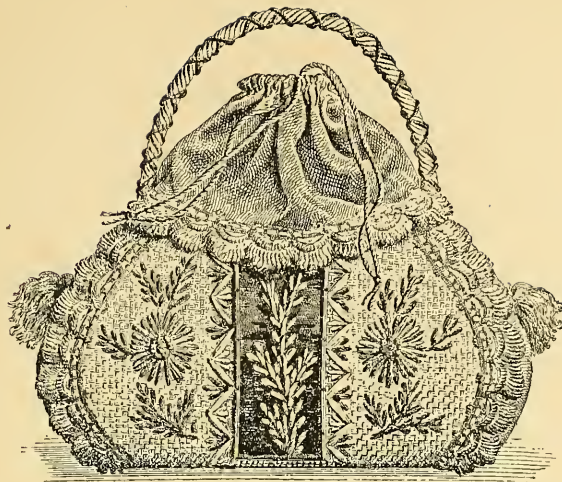
No. 280. COUVRETTE, OR CHILD'S QUILT.

Foundation strips, CROCHET TRICOTÉE, in Saxony wool, each strip being 16 inches wide, with a narrow band, 6 inches wide, of a dark shade, between each broad strip. To embroider the flowers, work with SATIN STITCH and pale blue silk for the petals, as shown in Detail No. 282; and with FRENCH KNOTS, in maize silk, for the centres. For the buds, work the petals as before; the calyx, with dark green silk, stitched with white silk. Work a row of LEVIATHAN STITCH down the dark small strips.



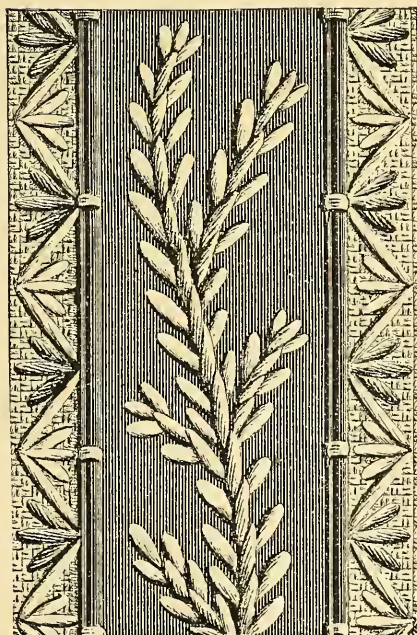
No. 282. DETAIL OF COUVRETTE (No. 280.)



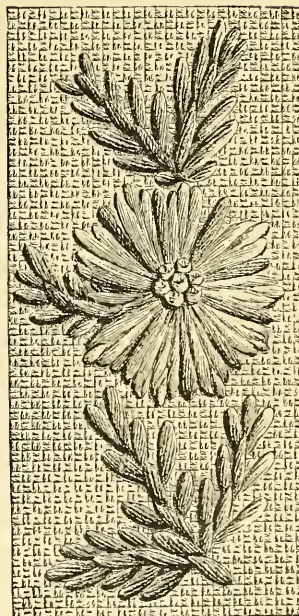


No. 286. WORK BASKET.

Foundation of Basket, wicker, covered with Java canvas, and trimmed with bands of cloth and handsome worsted fringe. To work the bands of cloth shown in Detail *A* (No. 287), take a strip of dark chesnut brown cloth, and Berlin wool of a rather lighter shade, and work the spray, in FEATHER STITCH, on the brown cloth, and the bordering in SATIN STITCH, after the band is sewn to the Java canvas. For Detail *B* (No. 288), work directly on the Java canvas, with dark brown wool, in RAILWAY and FEATHER STITCH, finishing the flower centres with FRENCH KNOTS. Line the Basket with brown silk, and ornament with worsted fringe and tassels.

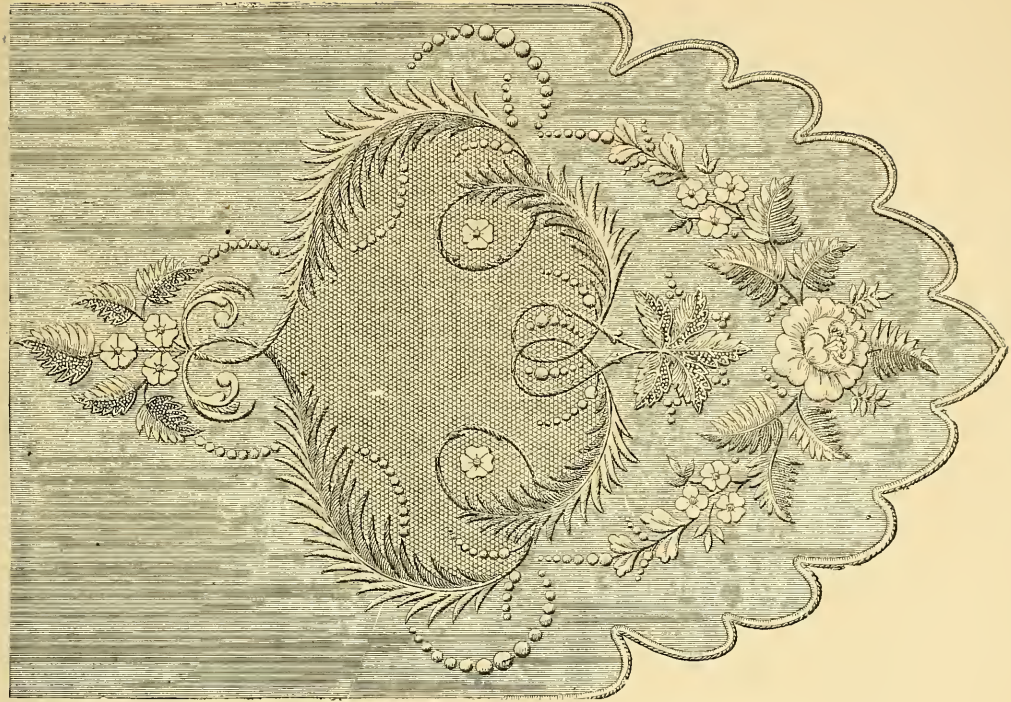


No. 287. DETAIL *A* OF WORK BASKET (No. 286).

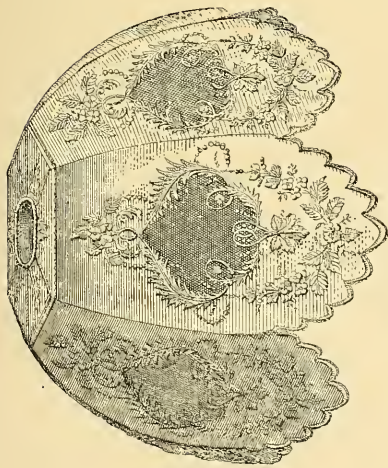


No. 288. DETAIL *B* OF WORK BASKET (No. 286).



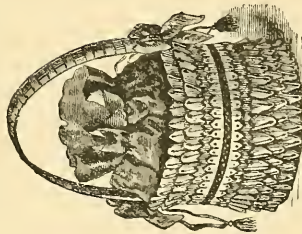


No. 292. DETAIL OF LAMP SHADE (No. 289).



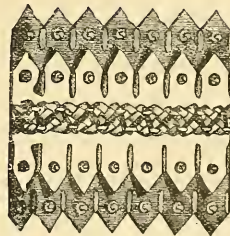
No. 289. LAMP SHADE.

Foundation material, coloured sarsenet, with black net shells. To work: Cut six leaves in crimson sarsenet the size of Detail No. 292; fasten the blades to the centre of each, secure it firmly, and cut away the sarsenet beneath it. Ornament it with embroidery in silks of two colours, and with SATIN, ORPÈCHES, CRAYONS, and POINT DE FOIS STRITCHES. BURRON-TOLE the extreme edge of each leaf. Cut out the top of Lamp Shade in sarsenet, work it in SATIN STITCH, and sew the six leaves and top together. Line the sarsenet with muslin before working it, and relime it with sarsenet when finished.

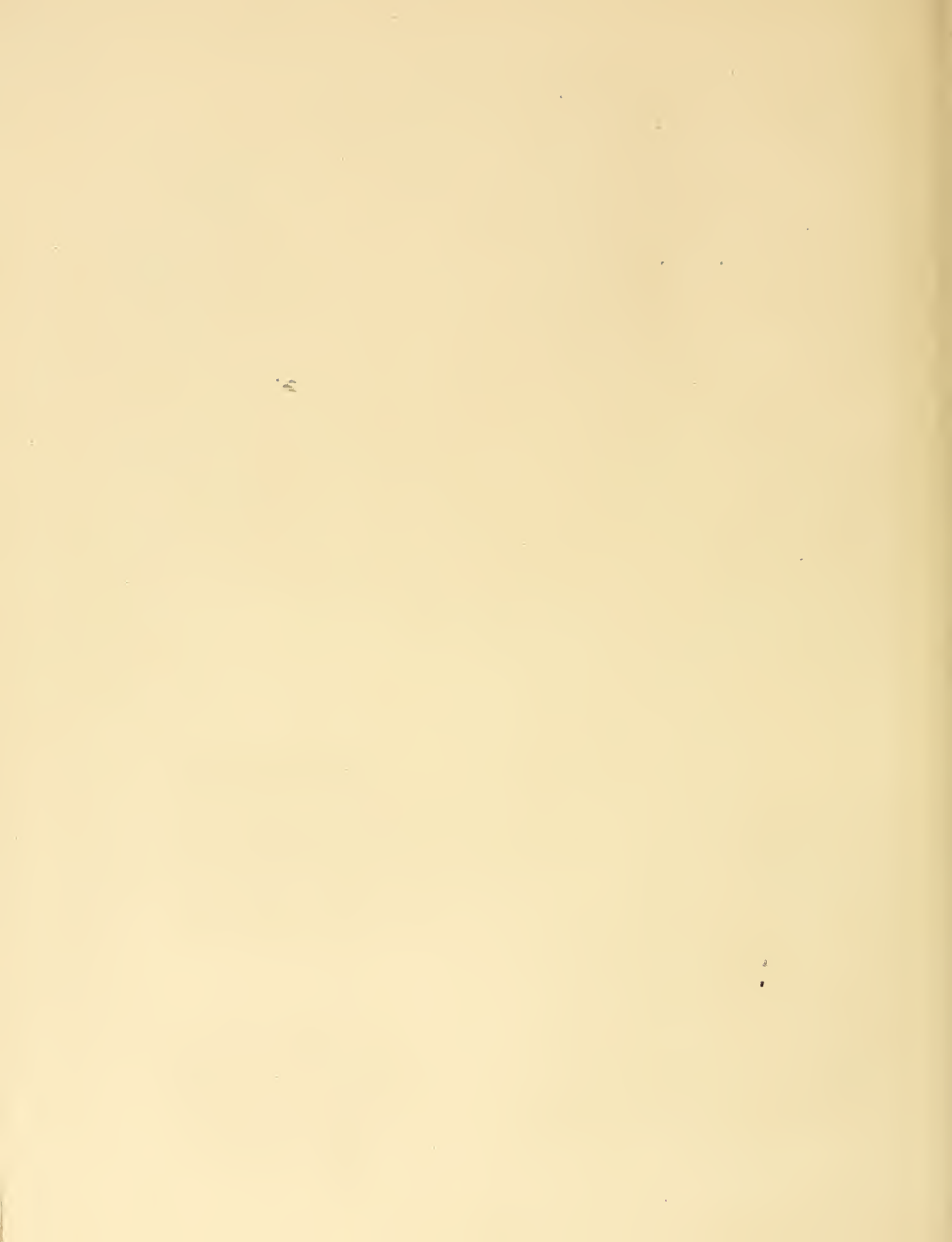


No. 290. JAPANESE BASKET.

Foundation of straw, lined with a bag of crimson silk. Embroidered band shown in Detail No. 291 of white cloth, mounted on crimson cloth, and fastened down the centre with a row of fancy straw plaiting. Embroider each point of the white cloth with a FRENCH KNOT in crimson purse silk, and the crimson cloth with French Knots and SATIN STITCH in black purse silk.



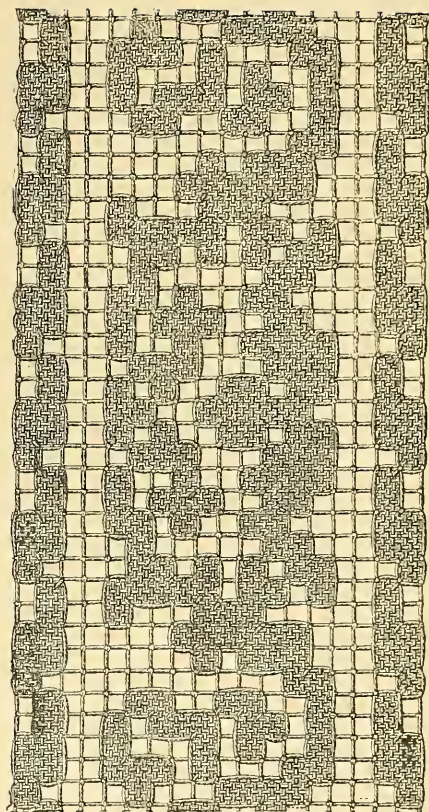
No. 291. DETAIL OF JAPANESE BASKET.



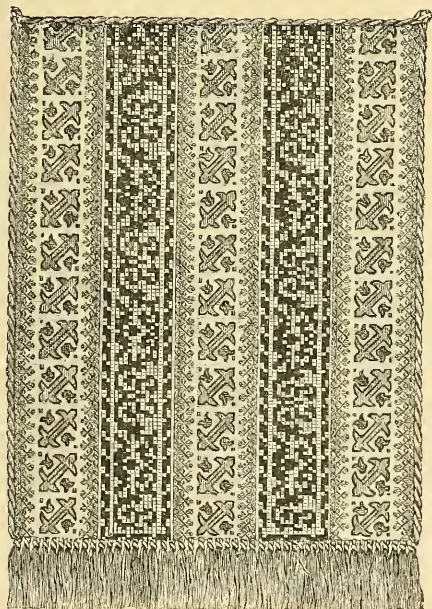




No. 293. DETAIL *A* OF WINDOW BLIND (No. 294).



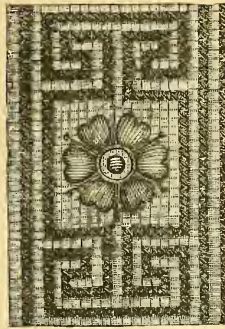
No. 295. DETAIL *B* OF WINDOW BLIND (No. 294).



No. 294. WINDOW BLIND.

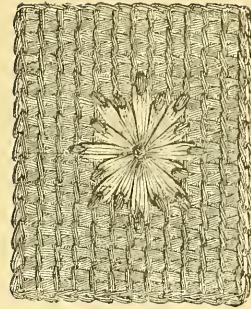
Composed of alternate bands of Toile Colbert and Guipure d'Art. To work the Toile Colbert shown in Detail *A*, No. 293, use fine crewels; and outline the whole design in CROSS STITCH, and fill it in with FRENCH KNOTS, SATIN STITCH, and fancy CROSS STITCHES. To work Detail *B*, No. 295, NET the foundation, and use POINT DE REPRISE for the pattern. The Window Blind is finished with a cord edging and a handsomely knotted fringe.





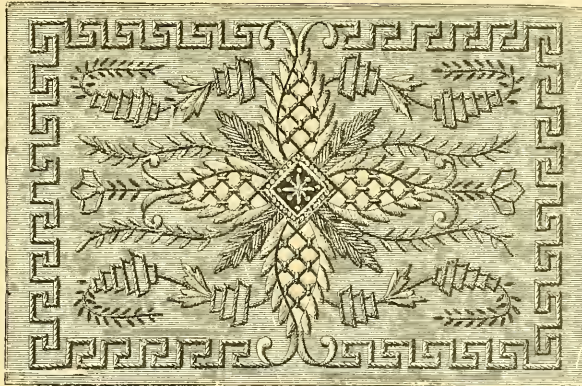
No. 296. BORDER FOR BRUSH AND COMB CASE.

Foundation, Java canvas. Embroidery executed, with two shades of one coloured Crewels, in CROSS and SATIN STITCH.



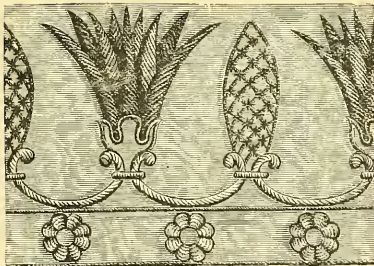
No. 297. PERAMBULATOR COVER.

Foundation of CROCHET TRICOTÉE, worked with single Berlin wool, in strips 6 inches wide and 1 yard long; different colours used for each strip. For the centre flower, work with maize-coloured wool for the flower petals in SATIN STITCH; tip each petal with a silk of the same shade, and with a RAILWAY STITCH, and make a FRENCH KNOT with the same silk for the centre. From six to eight strips are required for each cover.



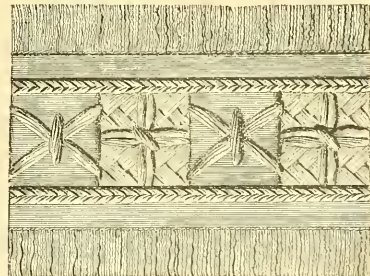
No. 298. NEEDLEWORK EMBROIDERY FOR CIGAR CASE.

Foundation of cashmere, with centre star an APPLIQUÉ of pale coloured satin. To work: Fasten down the Appliqué star by working it over with trellis-work, and work the rest of the pattern in SATIN STITCH, POINT RUSSÉ, and FRENCH KNOTS. Line the cashmere before working, and re-line with flannel when finished.



No. 299. ASSYRIAN BORDER FOR TABLE NAPKINS.

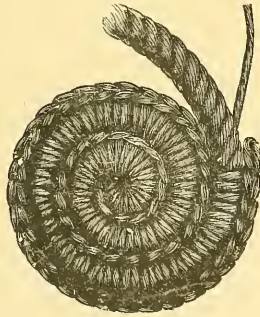
Foundation of fine linen. Embroidery executed, with fine white linen thread, in SATIN, ROPE, and FANCY CROSS STITCHES.



No. 300. EMBROIDERED STRIP OF OATMEAL CLOTH FOR EDGING DRUM-SHAPED WORK BASKETS.

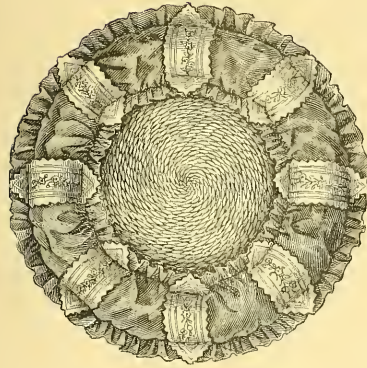
Foundation material, oatmeal cloth, worked with scarlet Berlin wool, and edged with scarlet braid. To work: STITCH on the lines of braid, and work the pattern in HERRINGBONE and CROSS STITCH.





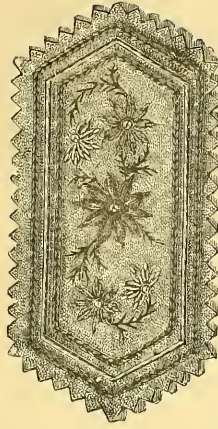
No. 391. LAMP MAT, DETAIL A.

Foundation of cord, crocheted in circles as shown in Detail A (No. 391), and measuring 10 inches in diameter. Border, a bouillonnée of silk, 2½ inches in width, crossed at regular intervals with cloth strips, given in full working size in Detail B (No. 392). To embroider these strips, work in CHAIN, RAILWAY, and CORAL STITCHES, with coloured Berlin wools, and finish each flower-centre with a FRENCH KNOT.



No. 392. LAMP MAT.

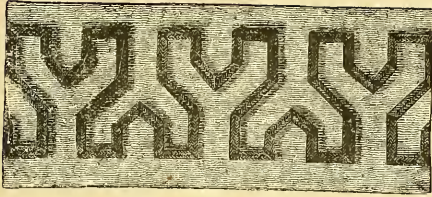
No. 393. LAMP MAT, DETAIL B. A rectangular mat with a scalloped edge and a central floral design.



No. 394. BORDER FOR A SMOKING CAP.

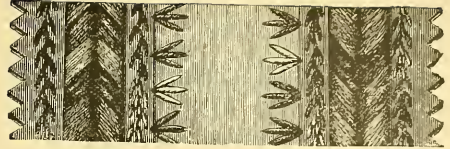
Foundation material, fine cloth. Appliqué design, silk of the same colour, but of a darker shade. To work: Cut out the leaves in silk, lay on the cloth, and secure with BUTTONHOLE STITCH, made with filocelle of the same shade as the silks. Work the small leaves and sprays with filocelles matching the cloth, and with SATIN and FEATHER STITCH and COUCHING.





No. 305. BRAID DRESS TRIMMING.

Foundation material, dark blue or brown cloth. Sew fine black braid to the cloth, as in BRAIDING.



No. 306. EMBROIDERED BAND FOR TABLECLOTH.

This Band is laid on as a border to dark tablecloths, and is worked before it is applied. Foundation, a band of fine cloth, with edges pinked. Embroidery executed with single Berlin wools, in CORAL, close HERRINGBONE, and SATIN STITCHES.

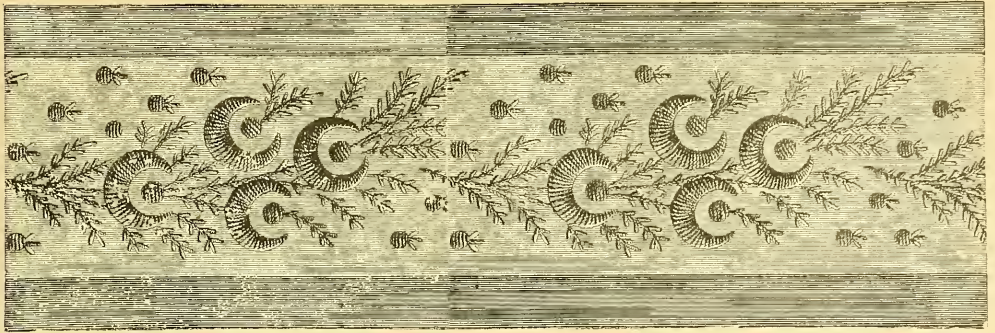


No. 307. CENTRE SQUARE FOR SOFA CUSHION.

Foundation, pale blue silk. Embroidery executed with filosselles matching the natural colour of flowers and leaves, and in SATIN, CORAL, and CREWEL STITCHES. Bow of ribbon outlined with CHAIN STITCH, and filled in with FRENCH KNOTS. For Sofa Cushion and Border, see Nos. 309, 310.

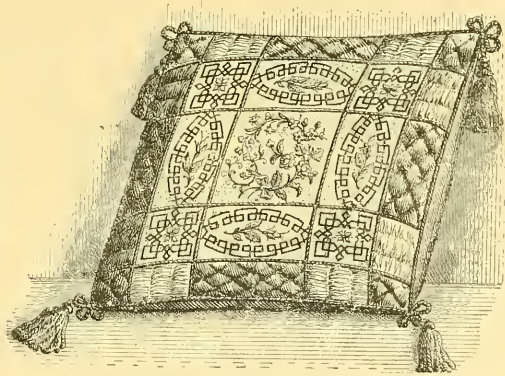






No. 308. EMBROIDERED BAND FOR CHAIR BACK.

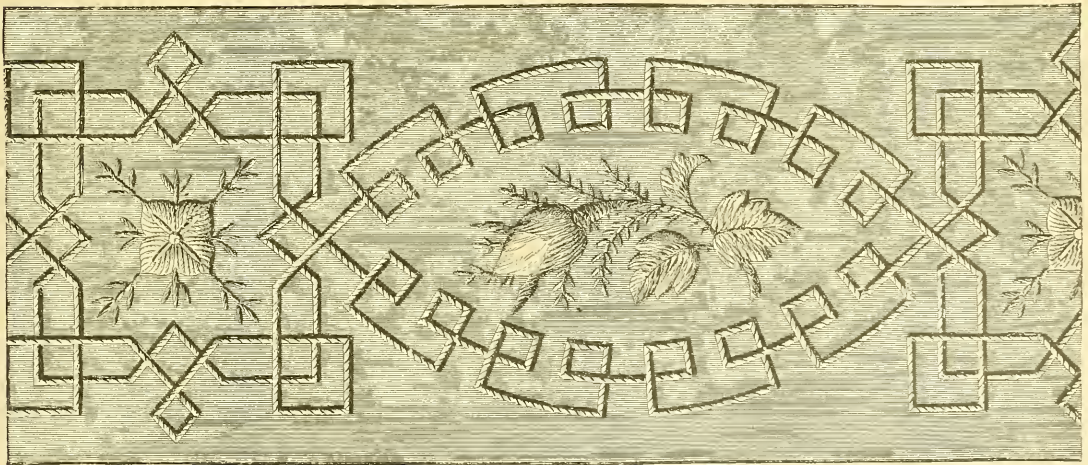
Foundation, Surah silk, lined with mnsln. Embroidery worked, with Oriental silks, in SATIN and FEATHER STITCH. Narrow silk ribbon is laid between each embroidered Band, to form a bordering.



No. 309. SOFA CUSHION.

Foundation materials, pale blue silk and dark green satin, the latter being quilted and the former worked over. To work: For the design used on the Centre Square see No. 307, where it is given in full working size, and the stitches explained; for the outer Band, see Detail No. 310, where it is

given in full working size. Outline each strip of work with a silk cord. Gather the corners of blue silk up, and quilt the green satin. Sew these pieces to the work, and hide the joins with a cord. Line the back of the Cushion with green silk, and sew cord and tassels round the sides.



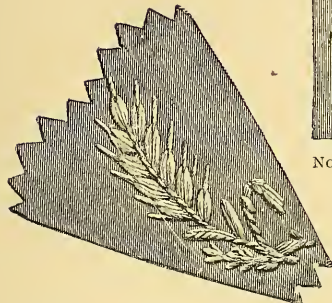
No. 310. DETAIL OF BAND FOR SOFA CUSHION (No. 309).

Work the set pattern with fine gold silk cord, which COUGH down; work the rosebud and leaves in natural colours, with filocelles, and in SATIN and CORAL STITCHES; the centre ornament of set pattern work in the same stitches, in shades of brown silk. For Centre of Cushion, see No. 307.

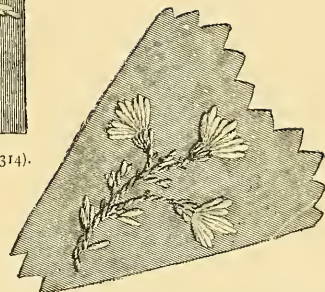




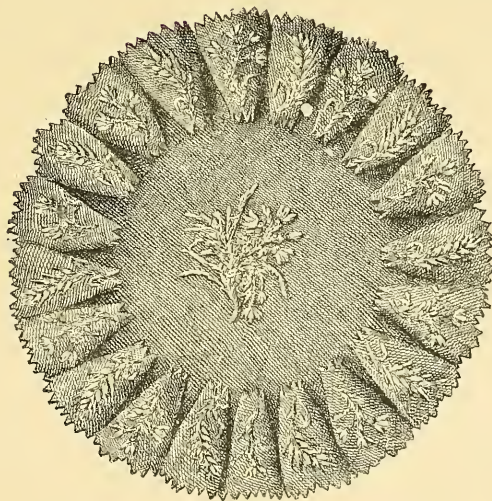
No. 311. DETAIL *A* OF LAMP MAT (No. 314).



No. 312. DETAIL *B* OF LAMP MAT (No. 314).



No. 313. DETAIL *C* OF LAMP MAT (No. 314).



No. 314. LAMP MAT.

Foundation of black cloth, worked in the centre with Detail *A* (No. 311), in SATIN STITCH, CHAIN, and FRENCH KNOTS, with silks matching the natural colours of the flowers. For the border, cut out twenty pieces of cloth rather larger in size than Details *B* (No. 312) and *C* (No. 313), and with enough cloth to turn under. Pink their edges as shown, and work them with natural shades for a blue cornflower and ear of barley, in Satin, ROPE, and RAILWAY STITCHES.



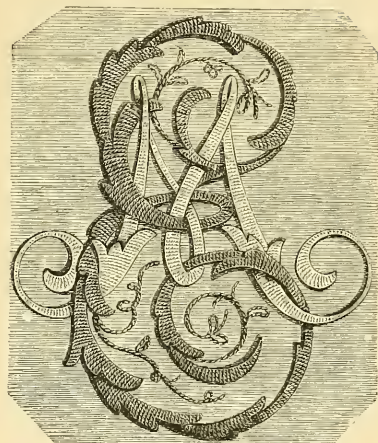


No. 315. KEY BASKET.

Foundation of straw; lining of fine crimson cloth; outside decoration, a tassel fringe of brightly coloured wools. To make: Cut the lining the size of the Basket, and work the pattern shown upon it with black silks; sew it inside the Basket, and sew on the outside fringe.

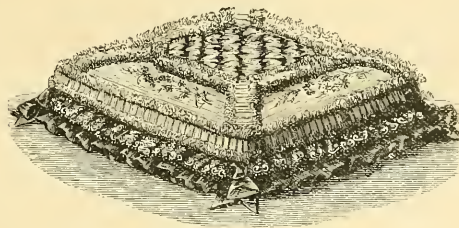


No. 316. SOFA CUSHION COVER.



No. 317. DETAIL OF SOFA CUSHION COVER.

Materials: Fine cloth centre, puff of satin, and border of Guipure Lace. Embroidery executed with crewel wools and purple silk. To make: Work the initials shown in Detail No. 317 with purple silk, and in RAISED SATIN STITCH. Lay white Berlin canvas over the foundation, and work the border with crewel wools in CROSS STITCH; pull away the canvas threads when the border is finished. Attach the satin puffing and the lace together with a vandyke border worked in Cross Stitch.



No. 318. HANDKERCHIEF SACHET.

Materials required: Blue satin and ribbon, Blonde Lace, filosselles, and a wooden box. To make: Line the inside of the box with quilted satin. For the outside, make a full puffing of satin for the centre of the lid, and ruches to mark out the four flat panels. Work these four panels with a flower design, in SATIN STITCH, with the filosselles. Make a deep frill with box-pleated ribbon, cover the upper part with Blonde Lace, and sew on round the bottom of the box, finishing with a ruche of ribbon above the lace.





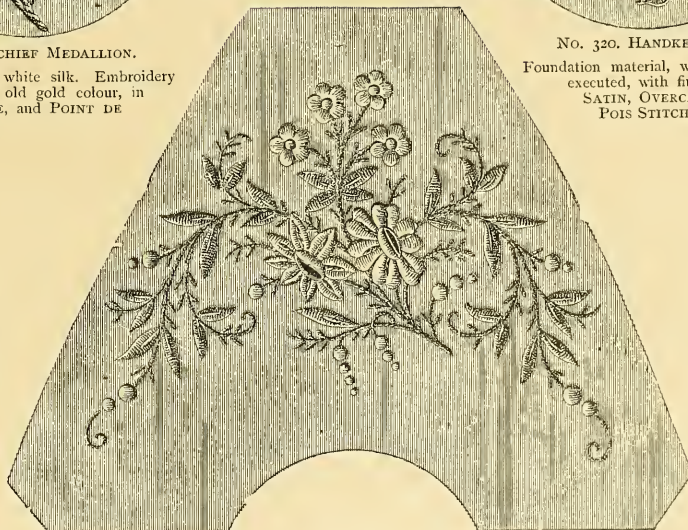
No. 319. HANDKERCHIEF MEDALLION.

Foundation material, fine white silk. Embroidery worked in shades of old gold colour, in SATIN, CORAL, ROPE, and POINT DE POIS STITCHES.



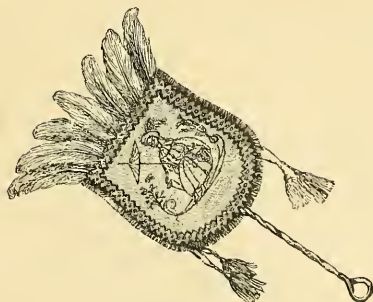
No. 320. HANDKERCHIEF MEDALLION.

Foundation material, white cambric. Embroidery executed, with fine linen thread, in RAISED SATIN, OVERCAST, ROPE, and POINT DE POIS STITCHES.



No. 321. TOE OF CHILD'S SLIPPER.

Foundation material, fine blue cloth. Embroidery executed with white silk, in SATIN, CORAL, OVERCAST, and CREWEL STITCHES.



No. 322. CHINESE PENWIPER.

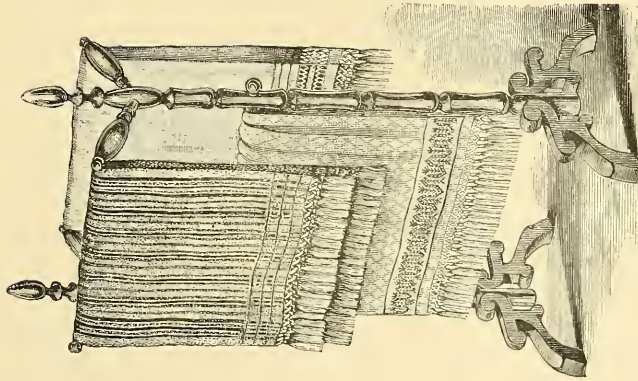
Foundation of wire, strengthened with cardboard, and covered with scarlet cloth. Bright coloured birds' feathers are sewn to the cloth foundation. To make the Penwiper, cut out a piece of scarlet cloth the size of Detail No. 323, and work it in OUTLINE STITCH, as shown. Cut out several flaps of black cloth, rather larger than the scarlet, and pink their edges. Sew them all to the feather end of the Penwiper, and hang on tassels as a finish.



No. 323. DETAIL OF CHINESE PENWIPER.

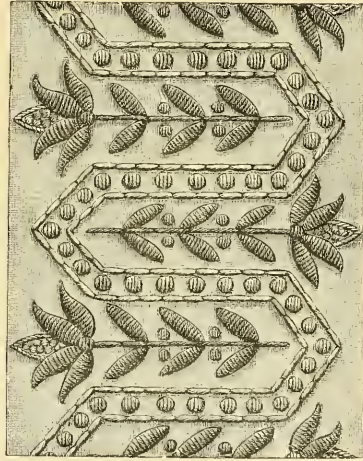






No. 324. TOWEL HORSE.

Embroidered bedroom towels in the Russian style are now fashionable. Some of these towels are adorned with straight lines of CREWELL STITCH and with DRAWN WORK insertion; others have elaborate borders like the one shown in working size in Detail No. 325. To work Detail: Work the parts dyed a light colour in Turkey red cotton, in dyes and laid lines; the leaf sprays, with dark blue cotton, in SATIN STITCH and FRENCH KNOTS.



No. 325. DETAIL OF TOWEL HORSE (No. 324).



No. 326. EMBROIDERED WINDOW BLIND.

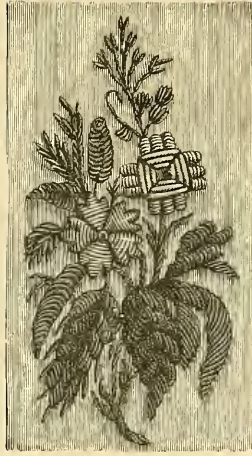
Foundation material, Toile Colbert, on which are laid bands of fine white braid. Work the bands with a set design, and with crimson ingrain cotton, and the rest of the design with pale blue cotton. The coat of arms, work in crimson cotton, and in SATIN STITCH.





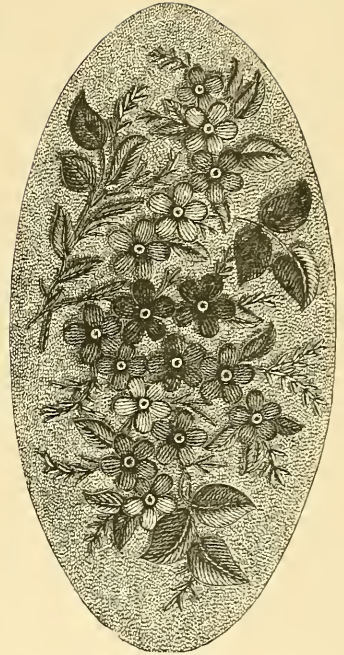
No. 328. CIGAR CASE CENTRE.

Materials required: Fern-coloured kid, and purse silks. To work: Trace the design on the kid, and work all the flowers in RAILWAY STITCH, the light ones with maize silk petals and brown FRENCH KNOT centres; the dark, with pale blue silk petals and maize French Knot centres. Work the stems and leaves in CREWEL STITCH.



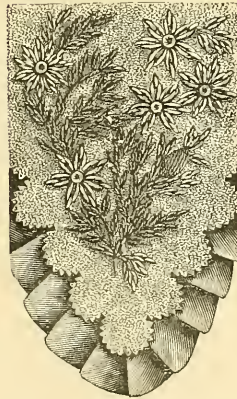
No. 327. SPRAY FOR COVER OF NEEDLE-BOOK.

Materials required: A strong yellow silk foundation, and two shades of chestnut-coloured Oriental embroidery silks. To work: Trace the design on the foundation; work the flowers with the lightest colour embroidery silk, and the leaves with the darkest, and with fancy EMBROIDERY STITCHES.



No. 329. CIGAR CASE CENTRE.

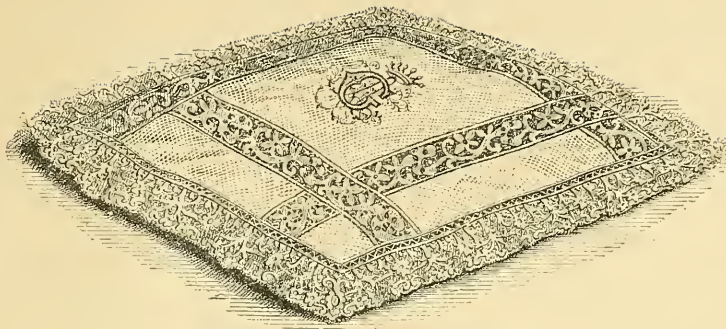
Materials required: Rough brown kid, and purse silk. To work: Trace the design on the kid, and work all the flowers with two shades of purple silk, and in SATIN STITCH, with FRENCH KNOT centres of yellow silk. Work the leaves with olive green silk of two shades, and in Satin Stitch, and the sprays in CORAL STITCH, with light brown silk.



No. 330. MANTELPIECE BORDER.

Materials required: Rough oatmeal cloth, dark crimson silk, and fine crewel wools. To work: Trace the design, and work it entirely in RAILWAY STITCH, with two shades of crimson-coloured wools. Scallop the edges of the cloth, and pleat the silk as an edging to the cloth.





No. 331. COVER FOR EIDER DOWN QUILT.

Foundation, an Eider Down Quilt, covered with blue or crimson-coloured satin. Cover of Toile Colbert, with insertion and edging of MODERN POINT LACE. The initials and coronet in the centre are worked in SATIN STITCH with coloured silks.



No. 332. BLOTTING BOOK COVER.

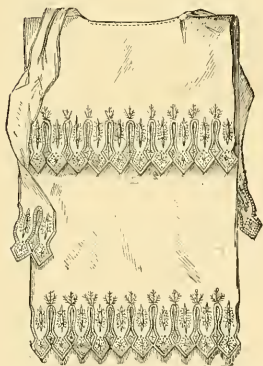
Foundation of claret-coloured velvet. Embroidery worked in shades of old gold-coloured filosselles, and in SATIN, CORAL, POINT DE POIS, and FRENCH KNOT embroidery stitches.





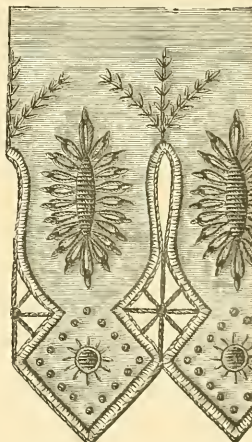
No. 333. CHILDREN'S GARDEN TENT.

The Tent is bought ready made, and ornamented at the sides in BRAIDING, with scarlet worsted braid. The valance of scarlet twill, lined with ticking, is trimmed round the edges with braid, and embroidered with scarlet fleecy wool.



No. 334. CHILD'S ITALIAN APRON.

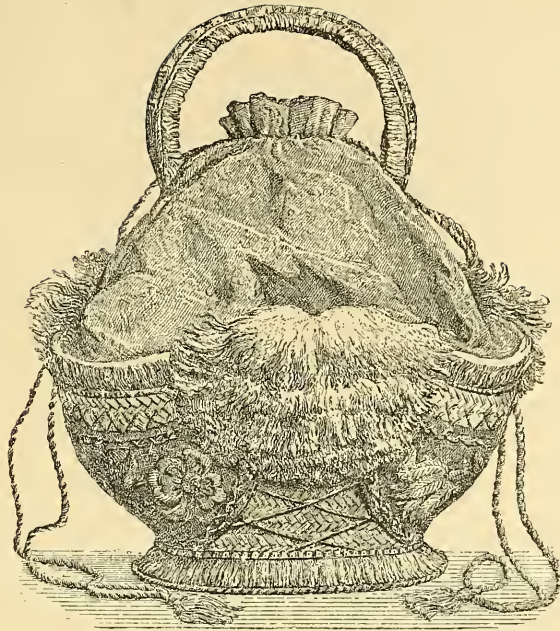
Foundation of scarlet twill or white crash. Embroidery shown in Detail No. 335 worked in RAILWAY, HERRINGBONE, WHEEL, and FRENCH KNOT embroidery stitches, either with black or scarlet cotton.



No. 335. DETAIL OF CHILD'S ITALIAN APRON (No. 334).

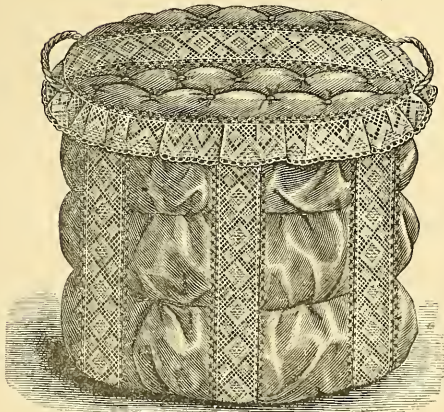






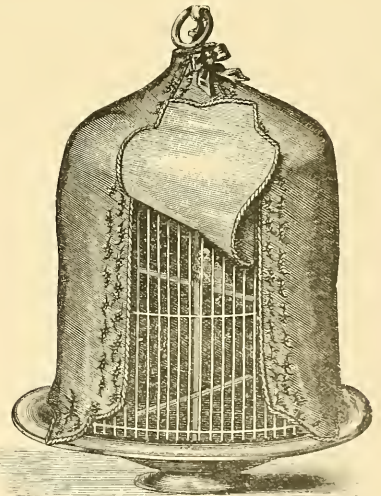
No. 336. PANAMA WORK BASKET.

Foundation, an ordinary Panama basket. The bag is of Surah silk, and the outside embroidery worked upon red plush, in yellow silk, in SATIN and CORAL STITCHES. Worsted fringe and worsted tassels complete the ornamentation.



No. 337. CLOTHES BASKET.

Foundation of wicker, covered with quilted satin for the lid, and with puffings of satin on the Basket. The lace bands are of Breton lace, run with lines of bright coloured silks.



No. 338. BIRD CAGE COVER.

Foundation of serge, cut into five pieces, four of which are sewn together, and the fifth joined to them at the top only. The opening and the flap are edged with a worsted cord. The Cover is embroidered round the sides with CREWEL STITCH, and with crewel wools.

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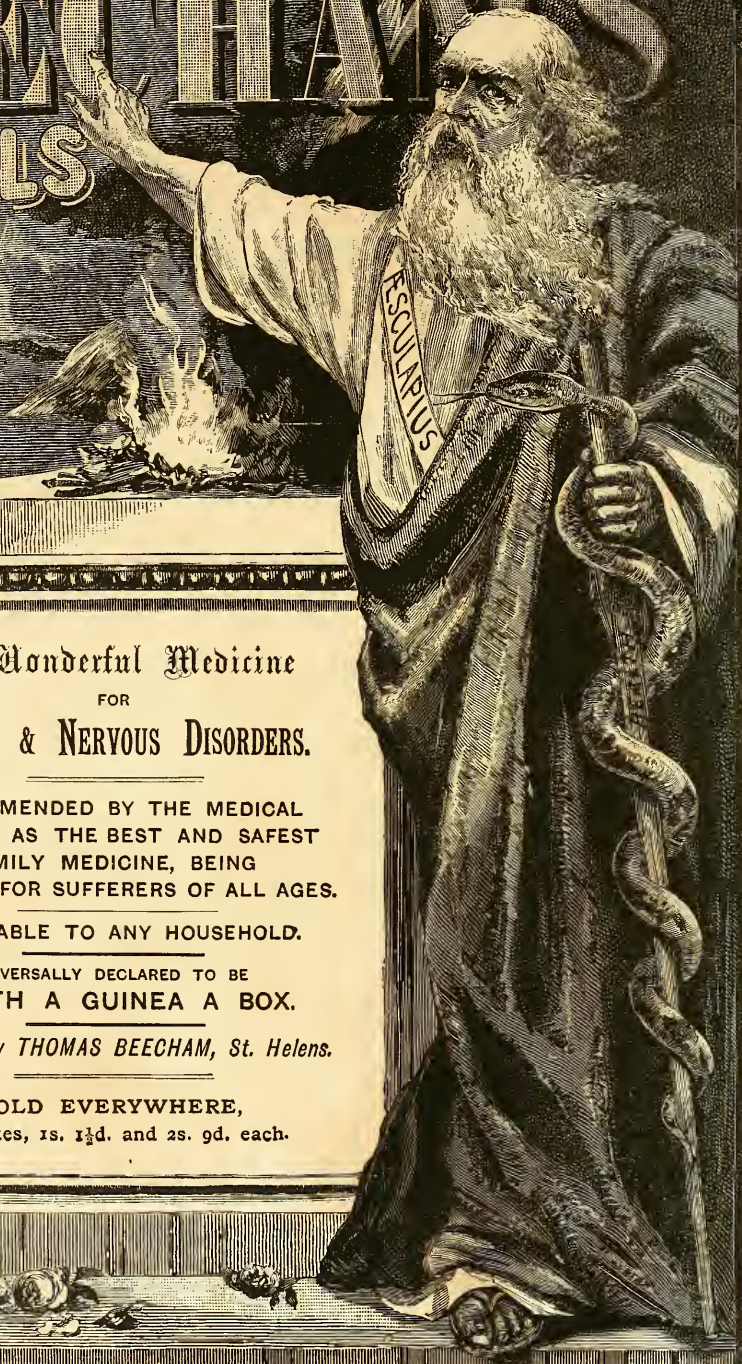
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